



# AEROSMITH

# GET A GRIP







**AEROSMITH**

# GET A GRIP

AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
**JEFF JACOBSON**  
**PAUL PAPPAS**

<b>134</b>	<b>AMAZING</b>
<b>148</b>	<b>BOOGIE MAN</b>
<b>108</b>	<b>CRAZY</b>
<b>79</b>	<b>CRYIN'</b>
<b>4</b>	<b>EAT THE RICH</b>
<b>20</b>	<b>FEVER</b>
<b>47</b>	<b>FLESH</b>
<b>12</b>	<b>GET A GRIP</b>
<b>95</b>	<b>GOTTA LOVE IT</b>
<b>3</b>	<b>INTRO</b>
<b>123</b>	<b>LINE UP</b>
<b>30</b>	<b>LIVIN' ON THE EDGE</b>
<b>67</b>	<b>SHUT UP AND DANCE</b>
<b>58</b>	<b>WALK ON DOWN</b>
<b>150</b>	<b>Notation Legend</b>

Photos: William Hames

**HL** Hal Leonard Publishing Corporation  
7777 West Bluemound Road P.O. Box 13819 Milwaukee, WI 53213

Copyright © 1993 by HAL LEONARD PUBLISHING CORPORATION  
International Copyright Secured All Rights Reserved

For all works contained herein:  
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.  
Infringers are liable under the law.



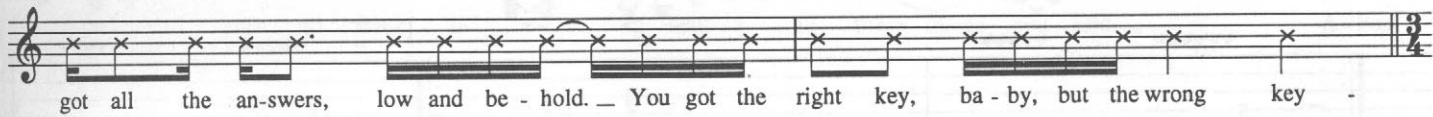
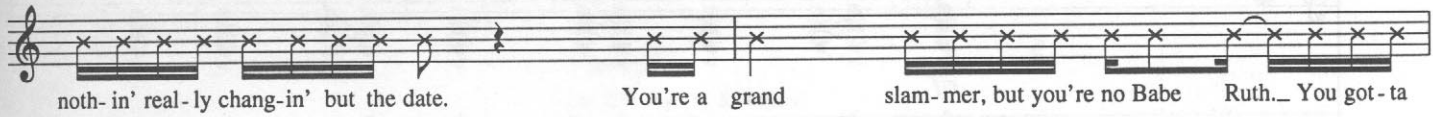
# Intro

By Steven Tyler

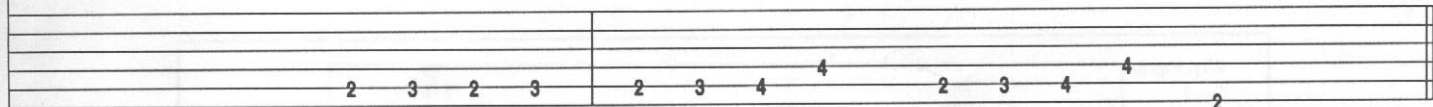
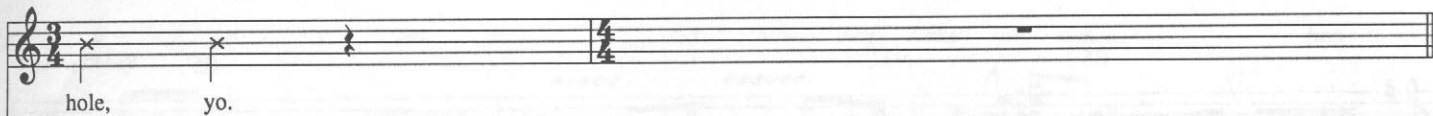
Moderately ♩ = 128

3

N.C.



Segue to EAT THE RICH

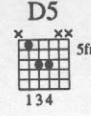
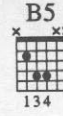
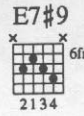
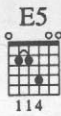


\*Sampling effect arr. for gtr.



# Eat The Rich

Words and Music by Steven Tyler, Joe Perry and Jim Vallance



## Intro

Moderate Rock ♩ = 123

N.C.

Intro musical notation for Gtr. 3, Gtrs. 1 & 2, and Percussion w/vocal ad libs. Includes guitar chord diagrams for E5, E7#9, A5, B5, and D5. The notation shows a sequence of chords and a melodic line for Gtr. 3, with Gtrs. 1 & 2 playing a rhythmic pattern. The percussion part includes a vocal ad lib section.

Chord diagrams: E5 (114), E7#9 (2134, 6fr), A5 (11), B5 (134), D5 (134, 5fr).

Tempo: Moderate Rock ♩ = 123

Instrumentation: N.C. (Natural Chord), Gtr. 3, Gtrs. 1 & 2, Percussion w/vocal ad libs.

Dynamic: *mf*

End of Intro section.

N.C.  
Rhy. Fig. 1A  
Gtr. 2

E5  
End Rhy. Fig. 1A

Gtr. 2: w/Rhy. Fig. 2A  
N.C.

Rhy. Fig. 1  
Gtr. 1

Musical notation for Rhy. Fig. 1 and Rhy. Fig. 2. Includes guitar chord diagrams for E5 and N.C. The notation shows a sequence of chords and a melodic line for Gtr. 1, with Gtr. 2 playing a rhythmic pattern. The percussion part includes a vocal ad lib section.

Chord diagrams: E5, N.C.

Tempo: Moderate Rock ♩ = 123

Instrumentation: N.C. (Natural Chord), Gtr. 1, Gtr. 2, Percussion w/vocal ad libs.

Dynamic: *mf*

End of Rhy. Fig. 1 section.

\*2nd time, and when Rhy. Fig. 1 is recalled,  
note is picked, not hammered.

Musical notation for Rhy. Fig. 2A and End Rhy. Fig. 2. Includes guitar chord diagrams for E5 and N.C. The notation shows a sequence of chords and a melodic line for Gtr. 1, with Gtr. 2 playing a rhythmic pattern. The percussion part includes a vocal ad lib section.

Chord diagrams: E5, N.C.

Tempo: Moderate Rock ♩ = 123

Instrumentation: N.C. (Natural Chord), Gtr. 1, Gtr. 2, Percussion w/vocal ad libs.

Dynamic: *mf*

End of Rhy. Fig. 2A section.

Rhy. Fig. 2A  
Gtr. 2

Musical notation for Rhy. Fig. 2A and End Rhy. Fig. 2. Includes guitar chord diagrams for E5 and N.C. The notation shows a sequence of chords and a melodic line for Gtr. 1, with Gtr. 2 playing a rhythmic pattern. The percussion part includes a vocal ad lib section.

Chord diagrams: E5, N.C.

Tempo: Moderate Rock ♩ = 123

Instrumentation: N.C. (Natural Chord), Gtr. 1, Gtr. 2, Percussion w/vocal ad libs.

Dynamic: *mf*

End of Rhy. Fig. 2A section.



N.C.(Em7)

Yeah! \_\_\_\_\_

Rhy. Fig. 3  
Gtr. 2

End Rhy. Fig. 3

Gtr. 1  
Rhy. Fig. 3A

End Rhy. Fig. 3A

5 0 7 0 5 0 7 0 4 0 5 0 6 0 7 0 5 0 7 0 5 0 7 0 4 0 5 0 6 0 7 0

# Verse

Gtr. 2: w/Rhy. Fig. 3  
Gtr. 1: w/Rhy. Fig. 3A

Gtr. 2: w/Rhy. Fig. 3, (4 times)  
Gtr. 1: w/Rhy. Fig. 3A, (4 times, 2nd time substitute Rhy. Fill 2)

N.C.(Em7)

1. Well, I woke up— this morn-ing on the wrong side of the bed... And

2. See additional lyrics.

how I got to think - in' a - bout - a all those things you said. — A - bout

or - di - nar - y peo - ple, and how they make you sick. — And if

call - in' names— kicks back on you, — then I hope this does the trick. Cause I'm

Rhy. Fill 2

Gtr. 1

T  
A  
B

0 2 5 0 7 0 4 0 5 0 6 0 7 0



Pre-chorus  
Gtr. 2: w/Riff A  
E5

F#5 G5 A5

sick of your — com - plain - ing a - bout — how man - y bills. — And I'm

\*Gtr. 1

full

2 4 2 2 (2) 0 2

\*During Pre-chorus, Gtr. 1 is two gtrs. arr. for one.

E5 F#5 G5 A5 E5 F#5

sick of all — your bitch-in' 'bout your poo - dles and your pills. And I just can't see no hu - mor a - bout.

Gtr. 1: 2nd time w/ Rhy. Fill 3

full

2 4 2 2 (2) 2 4 2

G5 A5 B5 A5/B B5

— your way of life. — And I think I can do more for you with this here fork -and knife.

P.M. — — — — —

2 4 4 4 4 4 4 4 4 4 2 2 4 4

Riff A  
Gtr. 2

Play 6 times

let ring — — — — —

0 3 0 3 0 0 0 0 0 0 0 0

Rhy. Fill 3  
Gtr. 1

full

14 15(15)

TAB

5 7 14 15



Gtr. 1 & 2: w/Rhy. Fig. 4

\*Rhythms indicated are played 1st time only. All subsequent appearances of Riff B are simile w/rhythmic variations ad lib.

Gr. 1: w/Rhy. Fill 1, (1st time) To Coda

D5    B5            A5   G5   E5

\*2nd & 3rd times w/rhythmic variation ad lib.



Gtr. 1

The musical score for 'So I' by The Beatles is presented in two systems. The first system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part is in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The bass part is in G major and 4/4 time. It begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The second system shows the guitar part (top staff) and the bass part (bottom staff). The guitar part is in G major and 4/4 time. It begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The bass part is in G major and 4/4 time. It begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The score is for a guitar and bass duo, with the guitar part in G major and the bass part in G major. The tempo is 120 bpm. The key signature is one sharp (F#). The time signature is 4/4. The score is for a guitar and bass duo, with the guitar part in G major and the bass part in G major. The tempo is 120 bpm. The key signature is one sharp (F#). The time signature is 4/4. The score is for a guitar and bass duo, with the guitar part in G major and the bass part in G major. The tempo is 120 bpm. The key signature is one sharp (F#). The time signature is 4/4.

Gtr. 1: w/Rhy. Fig. 2  
Gtr. 2: w/Rhy. Fig. 2A

N.C. E5 N.C. E5 N.C. E5 N.C. E5

The image displays a musical score for guitar, consisting of two systems of notation. The first system includes a treble clef staff with a key signature of one sharp (F#) and a common time signature. It features a Gtr. 1 staff with a melodic line and a Gtr. 2 staff with a bass line. The second system continues the melodic and bass lines. The score includes various musical notations such as notes, rests, and dynamic markings like 'full' and 'P.H.'.

## Gtr. 3

The first measure of the musical score for 'The Wind' is shown. It features a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by a quarter rest. The bass line consists of a whole note on G3. The measure is divided into two parts by a vertical line, with the first part containing the melody and the second part containing the bass line.







N.C.

\*

Fdbk.  
(8va)

8 1/2

\*Pitch is lowered by turning tuning peg.

Fdbk. pitch: A

**Pre-chorus**

Gtr. 2: w/Riff A

(Drum Fill)

E5

F#5

G5

A5

Gtr. 1

full

E5

F#5

G5

A5

E5

F#7sus4

full

G6

Asus2

B5

A5/B

*D.S. al Coda*

B5

P.M.



# ⊕ Coda

## Outro

Gtr. 1 & 2: w/Rhy. Fig. 4, (1st 7 bars only)

Gtr. 3: w/Riff B

Gtr. 4: w/Riff C

E5 D5 B5 A5 D5 B5 A5 G5 E5

Eat the rich, there's on - ly one thing that they're good for.

E5 D5 B5 D5 D5 B5 A5 G5 E5

Eat the rich, take - a one bite now, come back for more. \_

E5 D5 B5 A5 D5 B5 A5 G5 E5

Eat the rich, don't stop me now, \_ I'm go - in' cra - zy.

E5 D5 B5 A5 D5 B5 A5 G5 E5

Eat the rich, that's my i - dea \_ of a good time, ba - by!

Gtrs. 1 & 2: w/Rhy. Fill 5

Gtr. 3: w/Rhy. Fill 2

Riff C

Gtr. 4

1.2.3. 4.

full full full 1/4 full 1/4

T 15 15 14 14 14 15 14 14 12 14 14 15 14 14 12 14 12 14

A

B

Fill 2

Gtr. 3

12 12 12 12 12 12 12 10 12

T 9 9 9 9 9 9 9 7 9

A

B

Rhy. Fill 5

Gtrs. 1 & 2

0 0

T 0 0

A 4 4

B 7 5 7 5 5 2 2 2

## Additional Lyrics:

2. So I called up my head shrinker  
And I told him what I'd done.  
He said, "You'd best go on a diet,  
Yeah, I hope you have some fun.  
And-a don't go burst a bubble  
On the rich folks who get rude.  
'Cause you won't get in no trouble  
When you eats that kinda food."

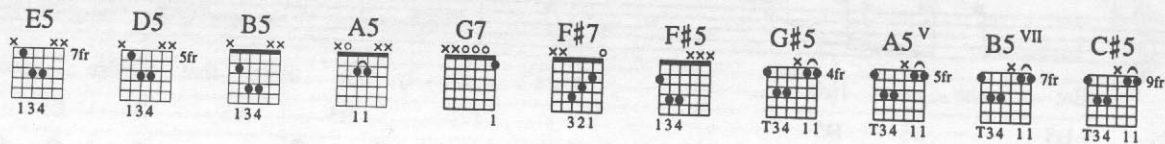
## 2nd Pre-chorus:

Now they're smokin' up their junk bonds,  
And then they go get stiff.  
And they're dancin' at the yacht club  
With Muff and Uncle Biff.  
But there's one good thing that happens  
When you toss your pearls to swine.  
Their attitudes may taste like shit,  
But go real good with wine.  
(To Chorus:)



# Get A Grip

Words and Music by Steven Tyler, Joe Perry and Jim Vallance



## Intro

Moderate rock ♩ = 108

G#  
⑥  
4 fr

Gtr. 1 & 2

P.M.

G5 D5 A5 E5

Got to get a grip.

Rhy. Fill 1  
Gtr. 1

\* w/harmonizer

TAB

\* Doubling an octave below (throughout)

Rhy. Fill 1A  
Gtr. 2

End Rhy. Fill 1

End Rhy. Fill 1A

TAB



**Chorus**  
 Triplet feel (♩ =  $\frac{3}{4}$ )

N.C. B5 A5 B5 N.C. E5 D5 E5

Skin and bones, it ain't such a pit - y. If you think I'm vain, bet - ter shut ya lip. I

Rhy. Fig. 1  
 Gtr. 1

Rhy. Fig. 1A  
 Gtr. 2

N.C. B5 A5 B5 N.C. E5 D5 E5

can't ex - plain how to be fat cit - y. You got - ta live large, got - ta let it rip.

w/Rhy. Fill 2, 2nd and 3rd times

End Rhy. Fig. 1

End Rhy. Fig. 1A

Rhy. Fill 2  
 Gtr. 1



N.C. B5 A5 B5 N.C. E5 D5 E5

Skin and bones, it ain't such a pit - y. Don't ya gim - me no flack, hon - ey, shut ya lip. Ya

N.C. B5 A5 B5 N.C. E5 D5 E5

3rd time to Coda II ⊕ Gtr. 1: w/Rhy. Fill 2, 3rd time 2nd time to Coda I ⊕

got - ta have stones if you're liv - in' in the cit - y. If ya wan - na hang loose, got - ta get a grip, rip.

Verse  
N.C. (E5)

1. Once up - on a crime, I thought I

Rhy. Fig. 2

P.M. -----

Gtr. 1

semi-harm. --- 1

1/4 1/4 1/4 1/4 1/4 1/4

(0) 9 7 7 7 5 7 9 7 7 7

Gtr. 2

Rhy. Fig. 2A

P.M. -----

0 7 5 5 5 3 0 7 5 5 5 3 0 0 0 0 0 0 0 0

was cool, but I don't want to brag. —

End Rhy. Fig. 2

1/4 1/4 1/4 1/4 1/4 1/4

0 0 0 0 0 0 0 0 0 7 5 5 5 3 0 7 5 5 5 3

End Rhy. Fig. 2A

1/4 1/4 1/4 1/4 1/4 1/4

0 0 0 0 0 0 0 0 0 7 5 5 5 3 0 7 5 5 5 3



Gtr. 2: w/Rhy. Fig. 2A

N.C. (E5)

Once I crossed the line, I think I must - 'a zigged when I should - 'a zagged. —

Gtr. 1 8va —————

1/8 1/4 1/2 full 1 1/2 1 1/2 1 1/2 1/4 1/4 1/4 1/4 1/4 1/4

15 15 15 15 15 15 15 14 15 17 17 (17) (17) (17) 7 5 5 5 3 3 0 7 5 5 5 3

loco

### Chorus

Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 1A

G5 D5 A5 E5 N.C. B5 A5 B5 N.C. E5 D5 E5

Got to get a . . . grip skin and bones, it ain't such a pit-y. If you think I'm vain, bet-ter shut ya lip. I

N.C. B5 A5 B5 N.C. E5 D5 E5

can't ex - plain how to be fat cit - y. You got - ta live large, got - ta let it rip.

Gtrs. 1 & 2

\* semi-harm.

1/4 1/4 1/4 1/4 1/4 1/4

0 7 5 5 5 3 3 0/0 7 5 5 5 5 3 3

\* Gtr. 1 only

### Verse

Gtr. 1: w/Rhy. Fig. 2

Gtr. 2: w/Rhy. Fig. 2A

N.C. (E5)

2. Same old, same old ev - 'ry day, if things don't change you're just gon - na rot. —

'Cause if

D.S. al Coda I

Gtr. 1: w/Fill 1

Gtr. 2: w/Rhy. Fig. 2A

Gtr. 1: w/last 2 bars of Rhy. Fig. 2

Gtr. 1: w/Rhy. Fill 1

Gtr. 2: w/Rhy. Fill 1A

you do what you've al-ways done, you'll al-ways get what you al-ways got. — Oh, could that be noth-in? Got to get a grip.

Fill 1

Gtr. 1

1/8 1/4 1/2 full 1/2 full 2 1/2








19 19 19 19 19 19 19 19 19 19 19 (19)

T  
A  
B










# ⊕ Coda I










## Bridge

Gr. 2       

(Who knows for sure with - out a doubt \_\_\_\_\_ Who knows for sure, - yeah, with- out a \_\_\_\_\_ doubt \_\_\_\_\_

Gr. 1       





12 12 (12) 10 10 4 4 x x x x 4 2 4 4

what goes on when the lights go out? \_\_\_\_\_ what goes on when the lights are out? \_\_\_\_\_ Or  
(Or who pulls in when I pull out, \_\_\_\_\_

let ring - - -

12 12 (12) 10 10 4 4 4 2 4 12 12 (12) 10 10

who pulls in when I pull out. \_\_\_\_\_ Ah. \_\_\_\_\_  
and What's a one-eyed trou - ser trout?) \_\_\_\_\_

8va - - - - -

both notes vib. let ring full

11 11 10 10 10 14 15 15 14 14 (14) 17 (17) 17



Guitar Solo

E  
⑥  
open

P.M.

Diagram 1: A series of eighth notes on a single string, starting from an open E string (6th fret) and moving up the fretboard.

Diagram 2: A musical staff in G major (one sharp) showing a melodic line with a dashed line indicating a harmonic effect. The staff is labeled "Harm." and "(w/studio effect)".

Diagram 3: A fretboard diagram showing a sequence of notes: 12, (12), (12), and a final chord with notes 0, 2, and 8.

Diagram 4: A musical staff in G major showing a melodic line with various ornaments and a dashed line indicating a harmonic effect. The staff is labeled "Harm." and "(w/studio effect)".

Diagram 5: A fretboard diagram showing a sequence of notes: (2), 0, 0, 3/5, 0, 9, 9, (9), 10, 8, 10, 7, 7, 10, (10), 12, 15, (15), (15), 15, 15, 12, 15, 12, 15.

Diagram 6: A musical staff in G major showing a melodic line with various ornaments and a dashed line indicating a harmonic effect. The staff is labeled "Harm." and "(w/studio effect)".

Diagram 7: A fretboard diagram showing a sequence of notes: 12, 15, 12, 12, 12, 15, 12, 14, 15, 12, 12, 15, 15, 15, 14, 12, 12, 14, 12, 14, 12, 14, 12, 14, 12.

Diagram 8: A musical staff in G major showing a melodic line with various ornaments and a dashed line indicating a harmonic effect. The staff is labeled "Harm." and "(w/studio effect)".

Diagram 9: A fretboard diagram showing a sequence of notes: 14, 12, 12, 14, 14, 12, 12, 14, 14, 14, 13, 13, 12, 12, 10, 12, 10, 10, 12, 12, 10, 10, 12, 9, 7, 7, 9, 9, 7, 7, 9, 12, 5.

Diagram 10: A musical staff in G major showing a melodic line with various ornaments and a dashed line indicating a harmonic effect. The staff is labeled "Harm." and "(w/studio effect)".

Diagram 11: A fretboard diagram showing a sequence of notes: 12, 10, 10, 12, 12, 12, 11, 11, 10, 10, 8, 11, 9, 9, 11, 2, 11, 9, 9, 11, 4, 2, 2, 4, 0, 7, 11, 9, 9, 11, 2, 11, 9, 11, 10, 9, 7, 4, 9, 2, 0.



Interlude

Gtrs. 1 & 2 **F#5** **G#5** **A5<sup>v</sup>**

I was so short-sight-ed. Now the wrong been right-ed. I feel so de-light-ed.

**B5 VII** **C#5** **F#5** *D.S. al Coda II*

I get so ex-cit-ed.

**Coda II**

Gtr. 1: w/ Rhy. Fill 2  
Gtr. 2: w/last bar of Rhy. Fig. 1A

Gtr. 1: w/Rhy. Fig. 1, 1st bar only  
Gtr. 2: w/Rhy. Fig. 1A  
N.C.

**B5 A5 B5**

wan-na hang loose, got-ta get a grip. You wan-na get high in a New York min-ute.

Gtr. 1: w/Rhy. Fill 2

Gtr. 1: w/Rhy. Fig. 1, (1st bar only)

Gtr. 1: w/Rhy. Fill 2

**N.C.** **E5 D5 E5 D5** **N.C.** **B5 A5 B5** **N.C.** **E5 D5 E5 D5**

Choke that smoke, hon-ey, crack the whip. Your head gets dead as long as you're in it. You wan-na hang loose, got-ta get a grip.

Gtr. 2: w/Rhy. Fig. 1A, 1st 3 bars only

**N.C.** **B5 A5 B5** **N.C.** **E5 D5 E5**

Skin and bones, it ain't such a pit-y. Don't ya gim-me no flack, hon-ey, shut ya lip. Ya

1/4

7 7 5 7 5 7 5 7 5 7 (7) 5 7

N.C.

**B5 A5 B5**

**B A B D**  
**6 5**  
7 fr 5 fr 7 fr 5 fr

Gtr. 2

got-ta have stones if you're liv-in' in the cit-y. If ya wan-na hang loose, got-ta get a grip.

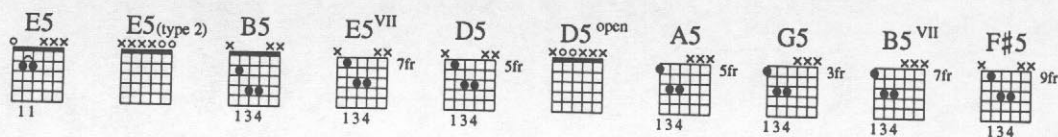
1/4

7 7 5 7 5 9 7 9 7 9 9 7 9 7



# Fever

Words and Music by Steven Tyler and Joe Perry



**Intro**

**Fast rock** ♩ = 184  
(approx. 5 seconds) (Drums, harmonica, etc.)

**Lead Gtr.**

**Gtr. 1**

**E5** 2 fr 2 fr open

**P.M.**

(cont. in notation)

**P.M.**

**Trem.**

\* Slide doubled by Gtr. II



Lead Gtr. N.C.

Lead guitar notation for N.C. (No Chords) section. The staff shows a treble clef with a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing rests. Below the staff, there are fret numbers: (15), 0, 0, and 0.

Gtrs. 1 & 2

Rhy. Fig. 1

Guitar 1 & 2 notation for Rhythm Figure 1. The staff shows a treble clef with a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing rests. Below the staff, there are fret numbers: 0, 3, 0, 5, 2, 0, 5, 2, 0, 5, 2, 0, 3, 0, 3, 0, 0, 5, 2, 0.

Guitar notation for w/bar and full sections. The staff shows a treble clef with a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing rests. Below the staff, there are fret numbers: (0), 2, 0, 0, 0, 2, 0, 2, 0, 0, 0, 0, 0, 2. Labels include "w/bar" and "full".

End Rhy. Fig. 1 Rhy. Fig. 2

End Rhy. Fig. 2

Guitar notation for End Rhythm Figure 1 and Rhythm Figure 2. The staff shows a treble clef with a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing rests. Below the staff, there are fret numbers: 5, 2, 0, 5, 2, 0, 3, 0, 3, 0, 0, 5, 2, 0, 5, 2, 0, 5, 2, 0, 3, 0.

Verse

Gtr. 1 & 2: w/Rhy. Fig. 2, 4 times

N.C.

Gtr. 1 & 2: w/Rhy. Fig. 2

Guitar notation for Verse section. The staff shows a treble clef with a key signature of two sharps (F# and C#). The notation includes a series of eighth and sixteenth notes, with some measures containing rests. Below the staff, there are fret numbers: (2), (2), (2), (2), (2), (2), (2). Labels include "w/bar" and "N.C.". The lyrics "1. I got a rip in my pants and a" are written below the staff.



hole in my brand new shoes. \_\_\_\_\_ I got a

Mar-ga - ri - ta nose and - a breath full of Mad Dog booze. \_\_\_\_\_ I got the

**Chorus**

E5 A5

fe - ver, \_\_\_\_\_ fe - ver, \_\_\_\_\_

Gtr. 1

let ring - - - - -

full 1/4 3 full

Gtr. 2

full 1/2 let ring - - - - - 1/4



fe - ver, \_\_\_\_\_ fe - ver. \_\_\_\_\_ Yeah, they

(cont. in slashes)

full full full full 1/4

(2) (2) (2) (2) (2)

(cont. in slashes)

1/2 1/4

E open E5 (type 2) G 3 fr B5 G 3 fr E open E5 (type 2) G 3 fr B5 G 3 fr

Rhy. Fig. 3

Gtrs. 1 & 2

threw me out-ta jail, I tell ya it ain't fair. \_ I tried to kiss the judge from the e - lec - tr - ic - a chair. Yeah,

E open E5 (type 2) G 3 fr B5

End Rhy. Fig. 3

E5<sup>VII</sup> D5

Gtrs. 1 & 2: w/Rhy. Fig. 1 (2 times)  
Lead Gtr.: w/Fill 1

N.C.

we're all here \_ 'cause we're not all there \_ to - night. \_

\* Gtr. 2: substitute D5<sup>open</sup>

**Fill 1**  
Lead Gtr.

full 10 (8)

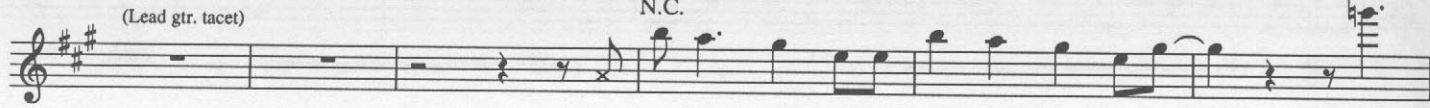
T  
A  
B



# Verse

Gtrs. 1 & 2: w/Rhy. Fig. 2, (4 times)

N.C.

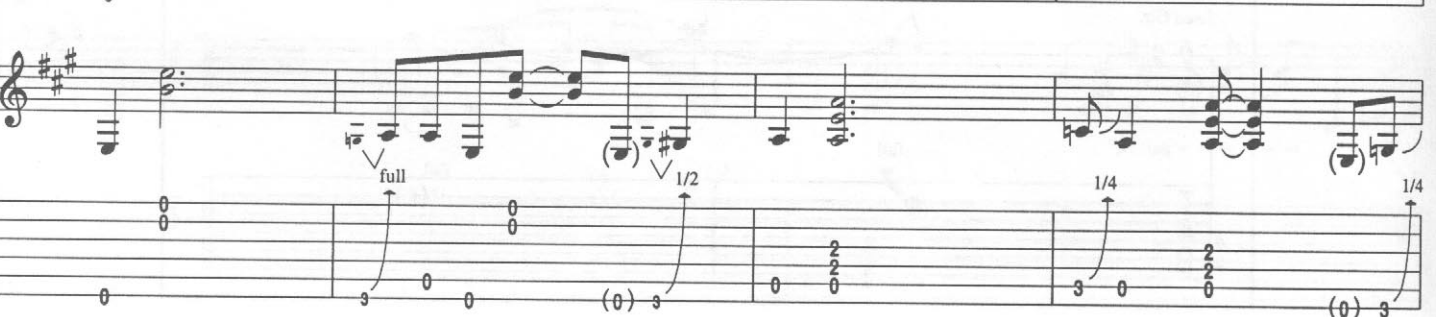
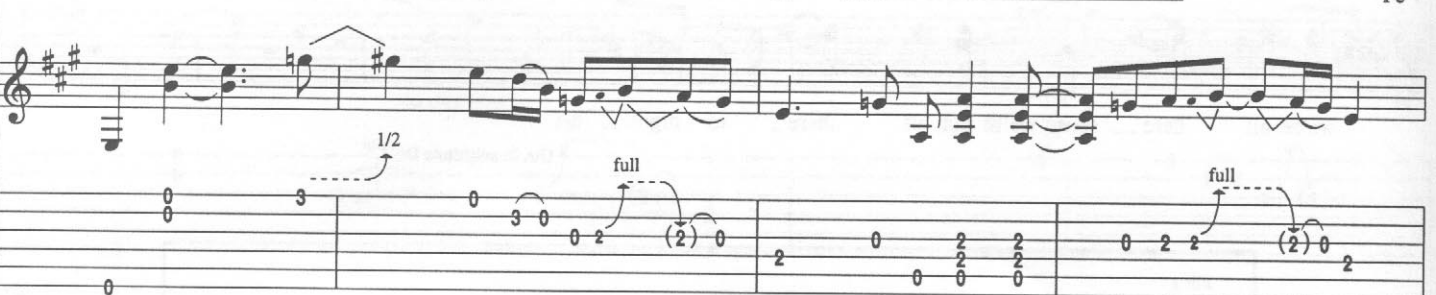
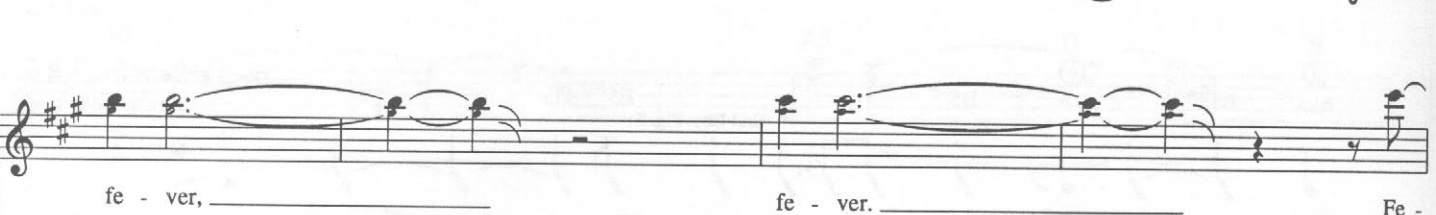
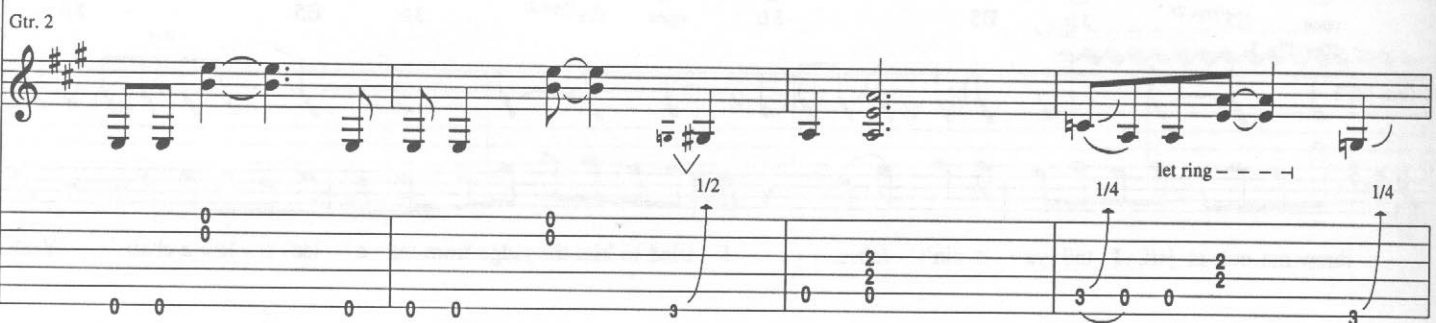
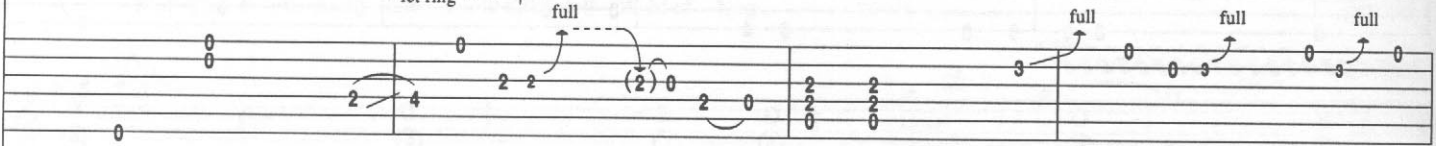
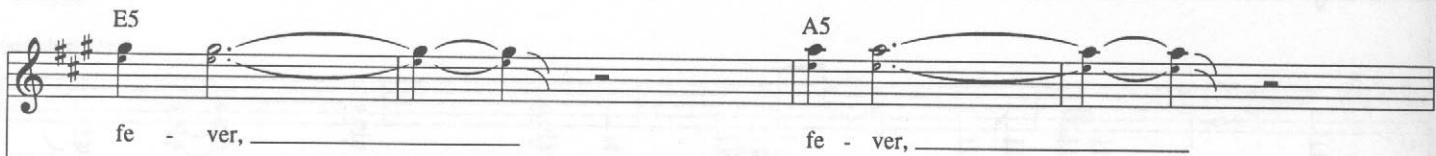


2. The gui-tar's cranked and the bass-man's blown a fuse. — Hee,



hee. And when the whole gang bangs, tell me then what's your ex - cuse. — We got the

## Chorus





Gtrs. 1 & 2: w/Rhy. Fig. 3

E5 (type 2) B5 E5 (type 2)

- ver gives you lust with an ap - pe - tite. It hits ya like the fangs from a

B5 E5 (type 2) B5

rat - tle - snake bite. We're all here 'cause we're not all there to - night.

# Bridge

E5<sup>VII</sup> D5 A5 G5 A5 End Rhy. Fig. 4

Rhy. Fig. 4

Gtr. 1

rat - tle - snake bite. We're all here 'cause we're not all there to - night.

Rhy. Fig. 4A

Gtr. 2

rat - tle - snake bite. We're all here 'cause we're not all there to - night.

Gtr. 1: w/Rhy. Fig. 4, (3 times)

E5<sup>VII</sup> D5 A5 G5 A5

Gtr. 2

We

Gtr. 2: w/Rhy. Fig. 4A, (2 times)

E5<sup>VII</sup> D5 A5 G5 A5 E5<sup>VII</sup> D5

can't run a-way from trou - ble. There ain't no place that far. But if we do it right at the

A5 G5 A5 \* B5<sup>VII</sup>

Gtrs. 1 & 2

speed of light, there's the back seat of my car. Cav - i - ar.

\* Gtr. 2: substitute B5



Gtr. 2: w/Rhy. Fig. 2

E  
⑥  
open E5 (type 2)

Gtr. I

let ring

Lead Gtr.

Gtrs. 1 & 2: w/Rhy. Fig. 2, 3 times

N.C.

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first two measures of the melody and the first two measures of the guitar accompaniment. The second system contains the next two measures of the melody and the next two measures of the guitar accompaniment. The third system contains the final two measures of the melody and the final two measures of the guitar accompaniment. The melody is written in treble clef with a key signature of two sharps (F# and C#). The guitar accompaniment is written in standard notation with six strings. The first measure of the melody is a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure is a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third measure is a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The fourth measure is a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The fifth measure is a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. The sixth measure is a quarter note A2, a quarter note G2, a quarter note F#2, and a quarter note E2. The seventh measure is a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The eighth measure is a quarter note G1, a quarter note F#1, a quarter note E1, and a quarter note D1. The guitar accompaniment consists of a series of chords and single notes. The first measure is a whole note chord G2-B2-D3. The second measure is a whole note chord G2-B2-D3. The third measure is a whole note chord G2-B2-D3. The fourth measure is a whole note chord G2-B2-D3. The fifth measure is a whole note chord G2-B2-D3. The sixth measure is a whole note chord G2-B2-D3. The seventh measure is a whole note chord G2-B2-D3. The eighth measure is a whole note chord G2-B2-D3. The guitar accompaniment is written in standard notation with six strings. The first measure is a whole note chord G2-B2-D3. The second measure is a whole note chord G2-B2-D3. The third measure is a whole note chord G2-B2-D3. The fourth measure is a whole note chord G2-B2-D3. The fifth measure is a whole note chord G2-B2-D3. The sixth measure is a whole note chord G2-B2-D3. The seventh measure is a whole note chord G2-B2-D3. The eighth measure is a whole note chord G2-B2-D3.

### Verse

Gtrs. 1 & 2: w/Rhy. Fig. 1, (5 times)

N.C.

3. I was feel-in' so high, I for -  
(Lead gir. tacet)

slight P.M. - full

1/2 full

got what day. Now I'm feel-in' low down, e-ven slow seems way too fast. And now the

\*.Gtr. 3

\*\* w/slide

14/15\14/15 15 15\14/15  
14/15\14/15 15 15\14/15

\* Tune up: ③ : G#

**\*\* Wear slide on pinky to allow other fret hand fingers to play single notes in upcoming bars.**

booze don't work 'cause the drugs ran out of gas. \_\_\_\_\_ I got the

8va -----

w/slide -----

w/slide -----

15 14 15 15 14 12 14 12 15 14 12 /17 17 19 (19) 0 0 0

15 14 15 15 14 12 14 12 15 14 12 /17 17 19 (19) 0 0 0

(Gtr. 3 tacet)



# Chorus

E5 A5

fe - ver, fe - ver,

Gtr. 1

full 1 1/2 (4)

## Rhy. Fig. 5 Gtr. 3

full 1/2 1/4 1/4

E5 A5

fe - ver, fe - ver. The buzz -

1/2 1/2

## End Rhy. Fig. 5

full 1/2 1/4 1/4

## Gtrs. 1 & 2: w/Rhy. Fig. 3

E5 (type 2) B5 E5 (type 2) B5

that you be get-tin' from the crack don't last. I'd rath-er be o - d - in' on the crack of her ass. Yeah,

## Bridge

Gtr. 1: w/Rhy. Fig. 4, (2 times)  
Gtr. 2: w/Rhy. Fig. 4A, (2 times)

E5 (type 2) B5 E5 VII D5 A5 G5 A5

we're all here - 'cause we're not all there - to - night. - My



E5<sup>VII</sup> D5 A5 G5 A5

first - time - ev - er lov - er, we fell a - sleep out on the lawn. \_ And when

Gtr. 1: w/Rhy. Fig. 4  
Gtr. 2: w/Rhy. Fig. 4A  
E5<sup>VII</sup> D5

F#5 E5<sup>VII</sup> B5<sup>VII</sup> A5 B5<sup>VII</sup>

Gtrs. 1 & 2

I woke up I was all a - lone, \_ mak-in' love to the crack of dawn. \_ So, \_ yo, \_ I beg yo par -

A5 G5 A5 B5<sup>VII</sup> (Gtr. 1 tacet)

Gtrs. 1 & 2

- don, sir. \_ The gang - ster of love \_ rides a - gain. \_

### Harmonica Solo

Gtr. 1: w/Rhy. Fig. 2, (4 times) w/Rhy. Fig. 6, (2 times)  
N.C.

B5

(I got the

### Chorus

Gtr. 3: w/Rhy. Fig. 5

E5 A5

Gtr. 1

fe - ver, \_ You know I got a chill. \_ It gim-me such a thrill. \_

let ring full full full full

### Rhy. Fig. 6

Gtr. 1

T  
A  
B

0 3 0 0 5 0 0 5 2 0 5 2 0 3 0



E5 A5 Gtr. 2: w/Rhy. Fill 1

fe - ver, Like a burn-in' plague. fe - ver.) yeah, get out - ta my way. Fe -

full

Gtr. 2: w/1st 4 bars of Rhy. Fig. 3, 3 times

E (open) E5 (type 2) B5 G (3fr)

Gtr. 1: w/Rhy. Fig. 3, bars 3 & 4 only

w/1st 4 bars of Rhy. Fig. 3, 2 times

- ver may be hell and a cross to bear. As long as I'm in heav-en, hon-ey, I don't care. You look so good, ba-by,

B5 E E5 (type 2) B5 E5 (type 2) B5

look so fine. I tell you you're the im-age of the per - fect crime. You get so tired \_ hold-in' on so tight. If you

E5 (type 2) B5 E5 (type 2) B5 Gtr. 2: E5 VII D5 open

Gtrs. 1 & 2: w/last 2 bars of Rhy. Fig. 3

think you're go-in' cra-zy, well, you may be right. Yeh, we're all here \_ 'cause we're not all there, \_ that's right.

Gtr. 1

Rhy. Fill 1

Gtr. 1

1/4 1/4

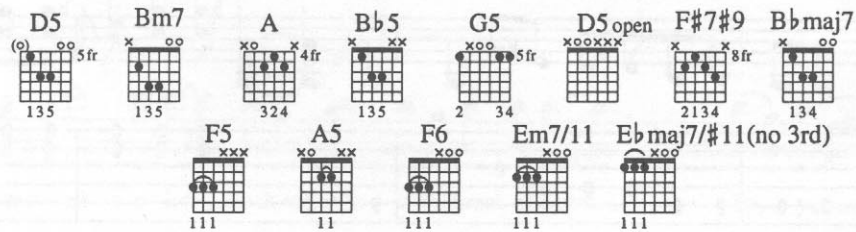
TAB

3 0 2 2 2 0 3



# Livin' on the Edge

Words and Music by Steven Tyler, Joe Perry and Mark Hudson



## Intro

Slowly ♩ = 88

D5

\* Acous. Gtr. 1

\*\* Guitar 1

*mf* let ring —  
w/light distortion

TAB

3 0 2 0 3 0 3 0 2 3 3 0 2 3 0 0 3 0 2 3

\*Tune Down: ⑥ = D, ⑤ = A, ④ = D, ③ = G, ② = A, ① = D

\*\*Tune Down: ⑥ = D

D5

There's

let ring

## Verse

D5

some - thin' wrong with the world to - day; — I don't know what it is. —

let ring







Bm7

sure ain't no sur-prise. Yeah! We're liv-in' on the

let ring ----- let ring -----

3 3 3 3 2 2 3 3 3 3 7 7 7 7 7 10  
 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 11  
 4 4 4 4 4 4 4 4 4 4 7 7 7 7 7 11  
 2 2 2 2 2 2 2 2 2 2

**\*Chorus**

Gtr. 3: w/Riff B, (4 times)

D5  
Rhy. Fig. 1

edge. Liv-in' on the

\*Bass pedals D.

Riff A  
Gtr. 1

*f* let ring ----- *full* ----- *sim.* ----- *full*

0 7 0 7 0 9 (9) (9) 7 0 7 0 7 0 9 9

Rhy. Fig. 1A  
Gtr. 2

7 7 5

Riff B  
Gtr. 3

let ring ----- *full* ----- *sim.* ----- *full*

T  
A  
B 0 19 0 19 0 21 21 (21) 19 0 19 0 19 0 21 21



Gtr. 1: w/Riff A, 3 times

D5

edge.

Liv-in' on the

Gtr. 2

Bb5

G5

edge

Liv-in' on the

End Rhy. Fig. 1

D5

edge.

2. There's

End Rhy. Fig. 1 A  
(Gtr. 2 tacet)



Verse

D5

D5 open

Some - thin' wrong with the world to - day, — the light - bulb's — get - tin' dim. There's

Rhy. Fig. 2

let ring —

Bm7

Gtr. 2: w/Rhy. Fill 1, 1st 3 bars only

melt - down in the sky. — (Ah.) If

End Rhy. Fig. 2

let ring — — — sim.

Gtr. 2: w/Rhy. Fig. 2

Gtr. 2: w/Rhy. Fill 2

Bm7

you can judge a wise - man by the col - or of — his skin. — Then mis - ter, you're a bet - ter man — than I. —

Rhy. Fill 2

Gtr. 2

fdbk. (8va)

fdbk.

TAB (3 2 0) (0) (0)

**\*Chorus**

Acous. Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 1A

Gtr. 1: w/Riff A

Gtr. 3: w/Riff B

D5

Oh! We're liv-in' on the edge. (You can't help your - self from fall - ing.) Liv-in' on the

\*Bass pedal D

Gtr. 1: w/Riff A, 1st bar only, (2 times)  
Gtr. 3: w/Riff B, 1st bar only, (2 times)

Gtr. 1: w/Riff A  
Gtr. 3: w/Riff B

edge. (You can't help your - self at all.) Liv-in' on the edge. (You can't help your - self from

Gtr. 1: w/Riff A, 1st bar only, (2 times)  
Gtr. 3: w/Riff B, 1st bar only, (2 times)

(Gtr. 2 tacet)

fall - Liv - in' on the edge. ing.)

**Bridge**

F#7#9

\* Acous.  
Gtr. 2

Tell me what you think a - bout your sit - u - a - tion. Com - pli - ca - tion, ag - gra - va - tion is

\*Standard tuning

Gtr. 1

\*\* P.M. P.M.

\*\*For next 8 bars only, all P.M.'s are slight

Rhy. Fig. 3  
Acous. Gtr. 1



get - ting to you. Yeah! If

P.M. ----- full

7 7 9 7 9 9 7 9 9 7 9 7

9 9 9 9 7 8 9 7 9 9 9 9 7 8 9 7 9

(Acous. Gtr. 2 tacet)

Chick-en Lit-tle tells you that the sky is fall - in, e - ven if it was-n't would you still come crawl - ing

P.M. ----- P.M. -----

4 4 4 4 2 3 4 2 4 2 4 4 4 4 2 3 4 2 4 4 4

4 4 4 4 2 3 4 2 4 4 4 4 2 3 4 2 4 4 4

G5 A5

back — a - gain? — I bet you would, — my friend, — a -

P.M. — — — — P.M. — — — — P.M. — — — — P.M. — — — — P.M. — —

Bb5

gain and — a - gain and — a - gain and — a - gain and — a -

— — — — — let ring — — — — — let ring — — — — — let ring — — — — —

End Rhy. Fig. 3



# Guitar Solo

Gtr. 1: w/Riff A, 1st bar only, (2 times)  
Gtr. 3: w/Riff B, 1st bar only, (2 times)

D5

Acous.  
Gtr. 1

gain.

Gtr. 2

\*w/octaver full

12 12 12 12 12 (12) 11

\*Doubles an octave lower.

Gtr. 3: w/Riff C

P.M.

full full full full full

12 (12) (12) (12) (12) (12) 10 (10) 2

Gtr. 1

let ring

1/2 sim.

0 7 0 7 0 9 9 0 7 0 7 0 9 9 (9)

Riff C  
Gtr. 3

let ring

1/2 sim.

0 19 0 19 0 19 19 0 19 0 19 0 19 19 (19)

Grtr. 2: w/Riff A, (1st bar only, 9 times)  
Grtr. 3: w/Riff B, (1st bar only, 9 times)

Gtr. 2: w/Riff A, (1st bar only, 9 times)  
 Gtr. 3: w/Riff B, (1st bar only, 9 times)

The image shows a musical score for two guitar tracks. Track 2 (top) is marked 'Gtr. 2: w/Riff A, (1st bar only, 9 times)' and features a melodic line with eighth and sixteenth notes, including a bend and a long sustain. Track 3 (bottom) is marked 'Gtr. 3: w/Riff B, (1st bar only, 9 times)' and features a bass line with fret numbers 12, 9, 15, and 14, and dynamic markings 'full'.

Bb maj7

P.H. (8va)

3

sounding pitches: B C#

B

(octaver off) \*w/slide

full

17 (17) 15 14

15 17 (17) 15

17 (17) 15 15 15 15

\*Wear slide on pinky to allow other fret hand fingers to play single notes

The image shows a musical score for the piece "The Wind" by George Gershwin, specifically the section from 0:00 to 0:15. The score is written for guitar and piano.

**Guitar Part:**

- The first staff shows a G5 chord (G natural, B natural, D natural) and a melodic line starting on G4, moving up to B4, then D5, and finally G5. The notes are marked with a wavy line, indicating a slide or a tremolo effect.
- The second staff shows a melodic line starting on G4, moving up to B4, then D5, and finally G5. The notes are marked with a wavy line, indicating a slide or a tremolo effect.

**Piano Part:**

- The first staff shows a wavy line, indicating a steady glissando (gliss.) across the piano keyboard.
- The second staff shows a melodic line starting on G4, moving up to B4, then D5, and finally G5. The notes are marked with a wavy line, indicating a slide or a tremolo effect.

[illegible]



# Bridge

Acous. Gtr. 1: w/Rhy. Fig. 3

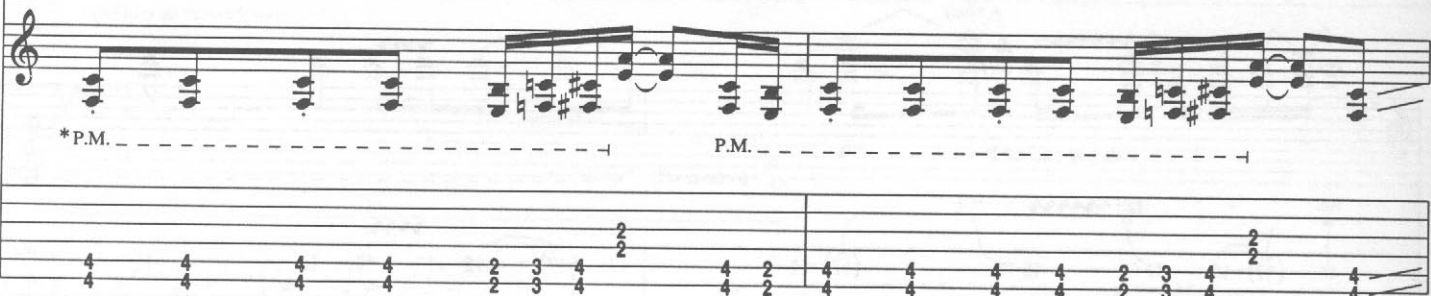
F#7#9

Acous.  
Gtr. 3

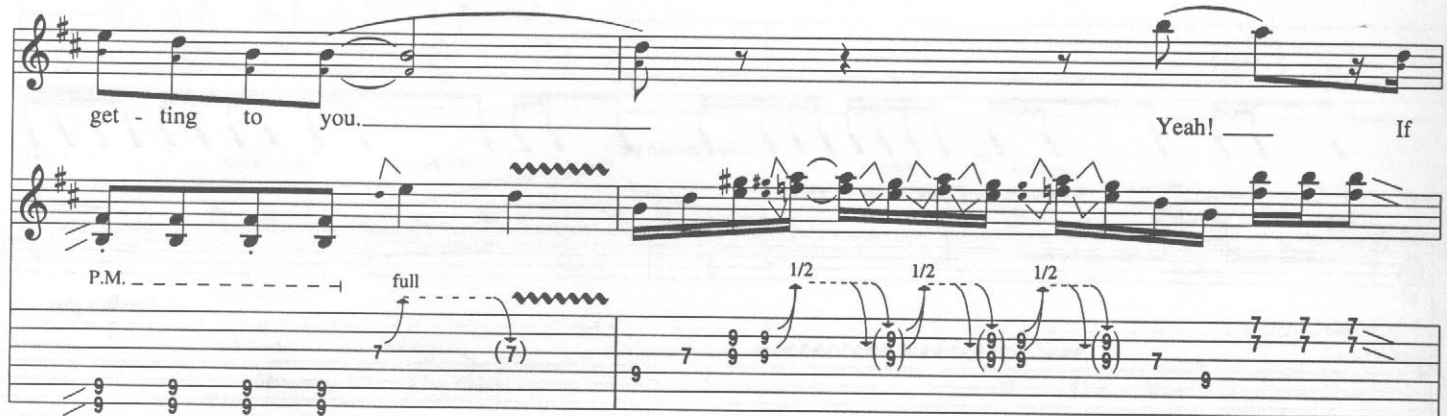


(Gtrs. 2 & 3 tacet)

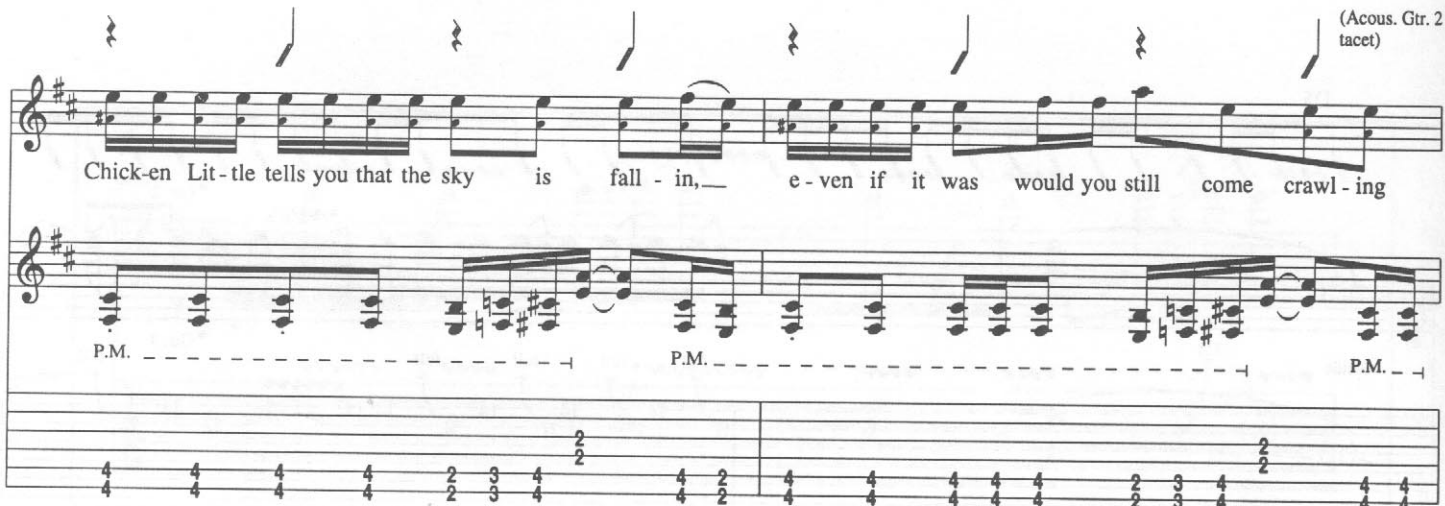
Gtr. 1



\*For next 9 bars only, all P.M.'s are slight.



(Acous. Gtr. 2  
tacet)



G5 A5 Bb5

back \_ a - gain \_ I bet you would, my friend, \_ a - gain and \_ a - gain and \_ a -

let ring - - - - P.M. - - - - P.M. - - - - P.M. let ring - - - -

Verse

D5

Acous. Gtr. 1

gain and \_ a - gain. 3. There's some-thing right with the world to-day \_ and ev-'ry-bod-y knows it's wrong. \_ But we can

Gtr. 1

Bm7 N.C.

(Acous. Gtr. 1 tacet)

tell 'em no or we can let it go, but I would rath - er be hang - in on.

Gtr. 1 tacet)



# Chorus

Acoust. Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 1A

Gtr. 1: w/Riff A, (1st bar only, 2 times)

Gtr. 3: w/Riff B, (1st bar only, 2 times)

D5

A tempo



Liv-in' on the edge.

(You can't help your - self from fall - ing.)

Liv-in' on the

Gtr. 1: w/Riff A  
Gtr. 3: w/Riff B



edge.

(You can't help your - self at all.)

Liv-in' on the edge.

(You can't stop your - self from

G5



fall

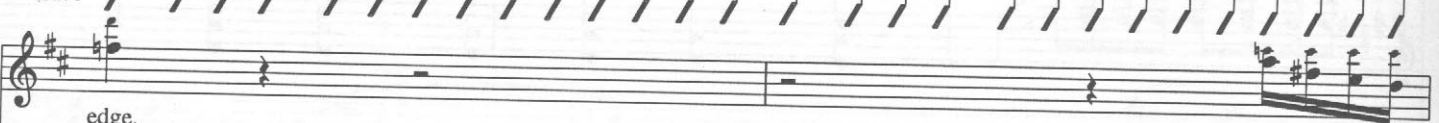
Liv-in' on the edge.  
ing.)

Liv-in' on the

Gtr. 1: w/Riff A  
Gtr. 3: w/Riff B

Rhy. Fig. 4  
Bb maj7

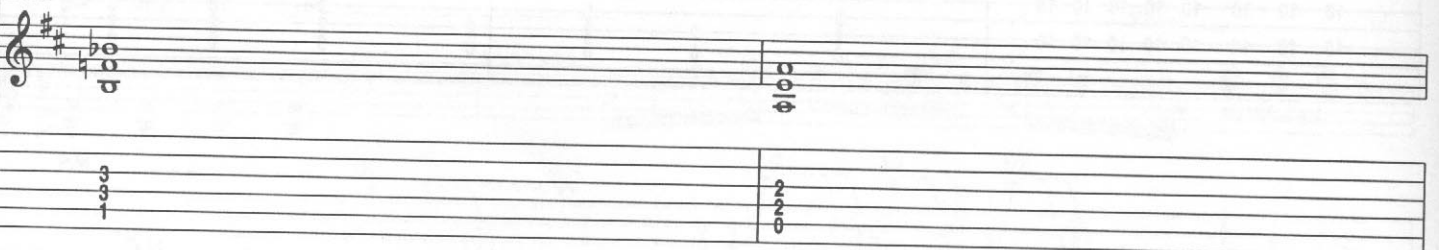
Acoust.  
Gtr. 1



edge.

Liv-in' on the

Rhy. Fig. 4A  
Gtr. 2



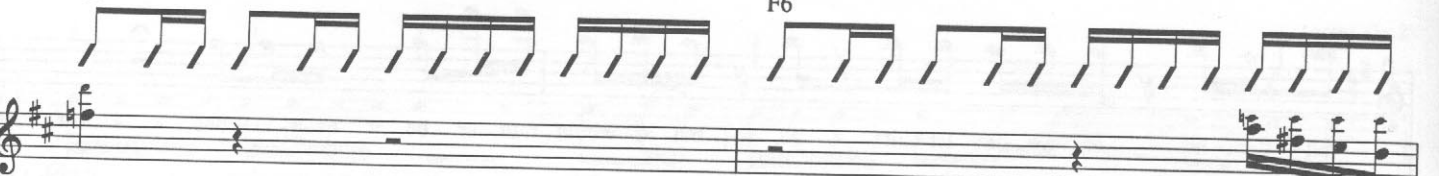
edge.

Liv-in' on the

Gtr. 1: w/Riff A, (1st bar only, 7 times)  
Gtr. 3: w/Riff B, (1st bar only, 7 times)

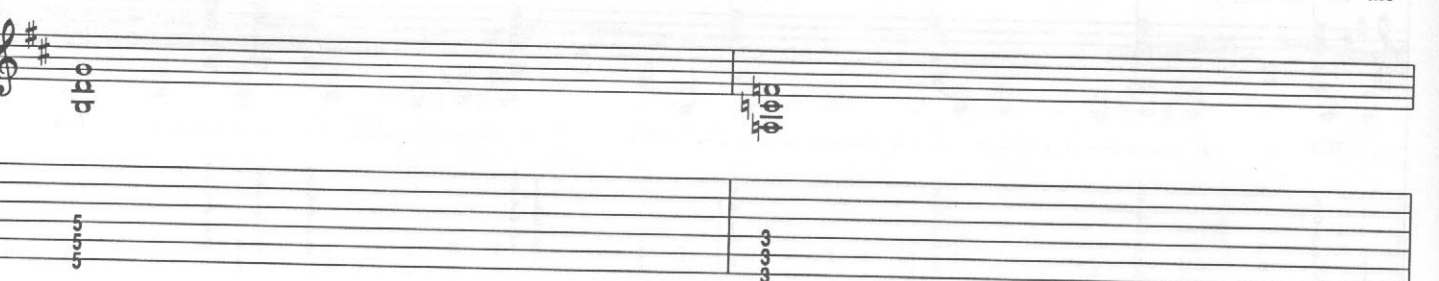
G5

F6



edge.

Liv-in' on the



Em7/11

E♭maj7/#11(no 3rd)

edge.

The first system of music features a guitar riff at the top with two distinct patterns: one for Em7/11 and another for E♭maj7/#11(no 3rd). Below this, a vocal line in treble clef with a key signature of two sharps (F# and C#) contains a single note on a whole rest, labeled 'edge.'. The bottom two staves are empty.

E♭maj7/#11(no 3rd)

D5

End Rhy. Fig. 4

Yeah, yeah, yeah, — yeah, yeah. yeah, yeah. —

The second system continues the guitar riffs from the first system. The vocal line features a triplet of eighth notes followed by a quarter note, with the lyrics 'Yeah, yeah, yeah, — yeah, yeah. yeah, yeah. —'. Below the vocal line, a guitar accompaniment line shows a series of chords, with a final measure containing a long, sweeping line. The bottom two staves show a bass line with a series of eighth notes.

Gtr. 1: w/Riff A  
Gtr. 3: w/Riff B

Liv-in' on the

End Rhy. Fig. 4A

The third system features a guitar riff at the top. The vocal line in treble clef with a key signature of two sharps contains a single note on a whole rest, labeled 'Liv-in' on the'. Below the vocal line, a guitar accompaniment line shows a series of chords, with a final measure containing a long, sweeping line. The bottom two staves show a bass line with a series of eighth notes.



Gtr. 1: w/Riff A, (1st bar only, 9 times)  
 Gtr. 3: w/Riff B, (1st bar only, 9 times)  
 Gtr. 4: w/Riff D, till end

**B♭maj7**  
Rhy. Fig. 5

**G5**

edge. (You can't help your - self from fall - ing.) Liv-in' on the

Rhy. Fig. 5A

**D5**

End Rhy. Fig. 5

edge. (You can't help your - self at all.) Liv-in' on the

End Rhy. Fig. 5A

**Riff D**  
Gtr. 4 8va

15 14 19 14 15 14 19 14

Acous. Gtr. 1: w/Rhy. Fig. 5, (2 times)  
Gtr. 2: w/Rhy. Fig. 5A, (2 times)

B♭ maj7 \*G5 D5

edge. Liv-in' on the edge. Liv-in' on the

(You can't stop your-self from fall ing.)

\*Bass plays B.

B♭ maj7 \*G5 D5

edge. Liv-in' on the edge. Liv-in' on the

(You can't help your-self.) (You can't help your-self.) (You can't help your-self at all.)

\*Bass plays B.

Acous. Gtr. 1: w/Rhy. Fig. 4  
Gtr. 2: w/Rhy. Fig. 4A

B♭ maj7 A5 G5 F6

edge. Liv-in' on the edge. Liv-in' on the

(You can't help your-self.) (You can't help your-self.) (You can't help your-self.) (You can't help your-self.)

Em7/11 E♭ maj7/#11 (no 3rd) D5

edge. Liv-in on the edge, Yeah, yeah!\_ yeah, yeah, yeah, yeah, yeah, the dead, yeah.Yeah,

(You can't help your-self from fall in'.)

\*Not in strict time

(Gtr. 1 tacet) Acous. Gtr. 1

\*Gtr. 3 (Riff D) keeps relatively steady time, whereas all other guitars and vocals are looser. The rhythms shown are approximate.

(Gtr. 2 tacet) (Acous. Gtr. 1 tacet)

3

yeah, yeah, the dead, now.

\*Gtr. 4

\*\*w/slide \*\*\*w/octaver

7 8 8 7 7 9 11 (11) 11

\*Tune down: ①=D \*\*Wear slide on ring finger, allowing pinky to play single notes when indicated. \*\*\*Doubles an octave higher.

\*Played w/fret hand pinky while note played by slide continues to ring.

**Repeat and Fade**

Gtr. 3: w/Riff D

(Gtr. 4 tacet) N.C.

10 8 7

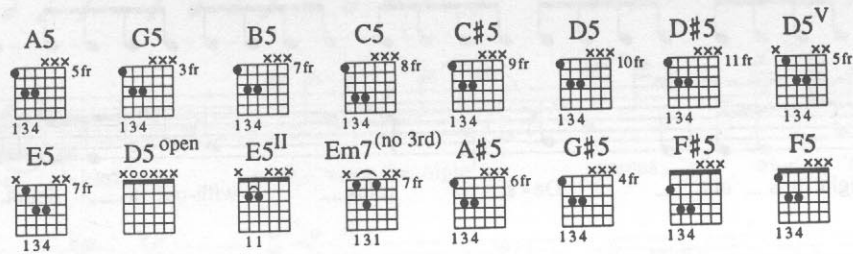
11 9 7 8 8 (8) 7 0

\*Played w/fret hand pinky as before.



# Flesh

Words and Music by Steven Tyler, Joe Perry and Desmond Child



## Intro

Moderately  $\text{♩} = 128$

w/percussion, sound effects, etc.

Gtr. 1

29

Gtr. 2

29

2.

The day rolls in, —

(Gtr. 2 cont. in slashes)

# Verse

Gtr. 1: w/Rhy. Fig. 1, 4 times

E  
⑥  
open

Gtr. 2

P.M. ----- sim.



A ⑥ A ⑥ A ⑥ G ⑥ G ⑥ G ⑥ A ⑥ A ⑥ A ⑥ G ⑥ G ⑥ G ⑥  
A5 5 fr A5 5 fr A5 5 fr A5 G5 3 fr G5 3 fr G5 3 fr A5 5 fr A5 5 fr A5 5 fr A5 G5 3 fr G5 3 fr G5 3 fr

P.M. ----- sim.



## Rhy. Fig. 1

Gtr. 1





B ⑥ B ⑥ G ⑥ A ⑥

B5 7 fr B5 7 fr B5 G5 3 fr A5 5 fr B5 C5 C#5 D5 D#5

P.M. -----

to Mar-ra - kesh, yeah, when the night comes ev - 'ry-bod-y got-ta have

# Chorus

Rhy. Fig. 2 E G E  
D5<sup>V</sup> E5 ⑥ ⑥ ⑥ D5<sup>V</sup> E5 D5<sup>V</sup> E5 E G E  
open 3 fr open open 3 fr open D5<sup>V</sup> E5 D5<sup>V</sup> E5

Gtr. 2

flesh! You got me all soak - in' wet. — Flesh! —

(Flesh.)

Rhy. Fig. 2A  
Gtr. 1

End Rhy. Fig. 2A

# Gtr. 1: w/Rhy. Fig. 2A

E G E G  
D5 E5 ⑥ ⑥ ⑥ D5<sup>V</sup> E5 D5<sup>V</sup> E5 ④ ④ ④ D5<sup>V</sup> E5 D5<sup>V</sup> E5  
open open 3 fr open open 3 fr open 5 fr open open 3 fr open

End Rhy. Fig. 2

The on - ly thing that's worth the sweat. — From the

(Flesh.)

Gtr. 2

B5

A5

day that Eve did Ad - am, down to Ro - me - o and Ju - li - et;

Riff A  
Gtr. 3

End Riff A

(Gtr. 3 tacet)

8va

full

12 15

11 14

9 12

\*For next 3 bars, vib. refers to bent note only.

Gtr. 1

8

8

7

7

5

5

5

5

Gtr. 2: w/Fill 1

Gtr. 2: ⑥ open

N.C.

ev - 'ry - bod - y got - ta have...

Gtr. 1

Harm.

(Gtr. 1 tacet)

1/2

5

3

5

5

(5)

3

5

Harm.

12

(12)

(12)

w/bar

+1/2

+1

Fill 1  
Gtr. 2

(cont. in slashes)

TAB

5

3

5

5

(5)

3

0



Gtr. 2: w/Rhy. Fig. 2, 3 times

51

B5  $\overset{\textcircled{\text{B}}}{7 \text{ fr}}$  B5 G5 A5  $\overset{\textcircled{\text{A}}}{5 \text{ fr}}$  B5 C5 C#5 D5 D#5

P.M. P.M. -----

to Ban-gla - desh, yeah, - when the night comes, - ev - 'ry - bod - y got - ta have

2 4 4 4 4 4 4 3 5 0 2

9 (9) 10 (10) 11 (11) 6 12 (12) 13 13

7 (7) 8 (8) 9 (9) 4 10 (10) 11

### Chorus

Gtr. 1: w/Rhy. Fig. 2A, (2 times)

Gtr. 2: w/Rhy. Fig. 2, (2 times)

D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5<sup>V</sup> E5

D5 open E5<sup>II</sup> D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5 open E5<sup>II</sup> D5<sup>V</sup> E5 D5<sup>V</sup> E5

flesh. It's got me all soak - in' wet. Flesh.

(Flesh.)

The on - ly thing that's worth the sweat. Yeah. From the

(Flesh.)

Gtr. 2: w/Rhy. Fig. 3

Gtr. 3: w/Riff A

Gtr. 2: w/Fill 2

N.C.

C5 B5 A5

Mis-sis-sip-pi Riv-er to the high-est moun-tain in Ti - bet, ev - 'ry-bod - y got to have...

Gtr. 1 (Gtr. 1 cont. in slashes)

8 8 8 8 7 7 7 7 5 5 5 5 5 5 5 5 5 3 5 5 (5) 3 5

8 8 8 8 9 9 9 7 5

Fill 2  
Gtr. 2

1/2

TAB 5 3 5 5 (5) 3 0



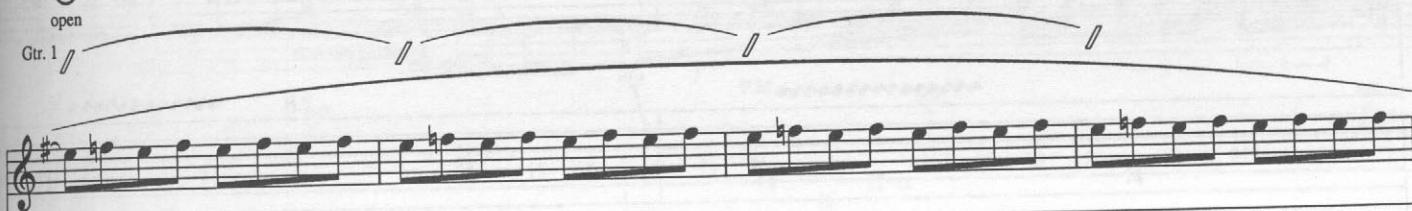
# Interlude

E

6

open

Gtr. 1



Riff B

Gtr. 2



End Riff B

Riff C

Gtr. 3



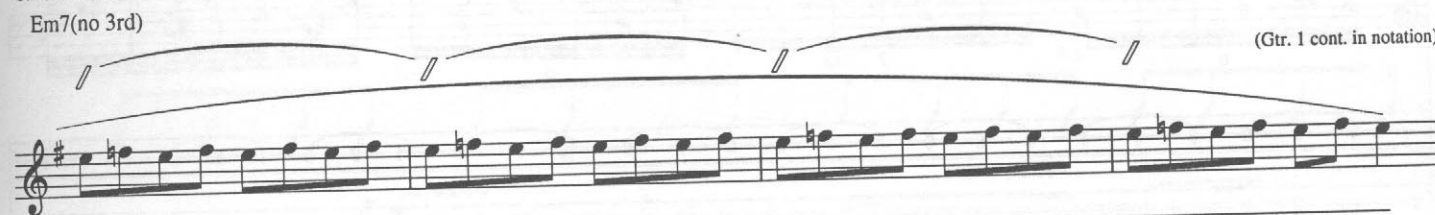
End Riff C

Gtr. 2: w/Riff B

Gtr. 3: w/Riff C

Em7(no 3rd)

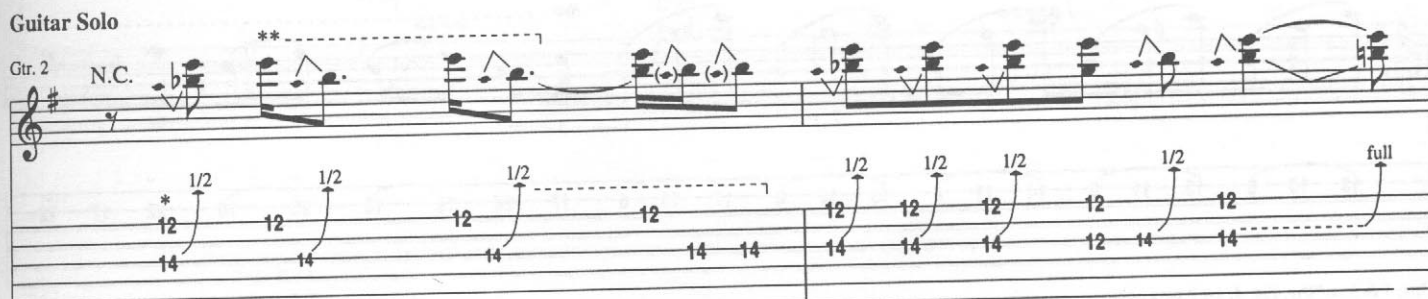
(Gtr. 1 cont. in notation)



## Guitar Solo

Gtr. 2

N.C.

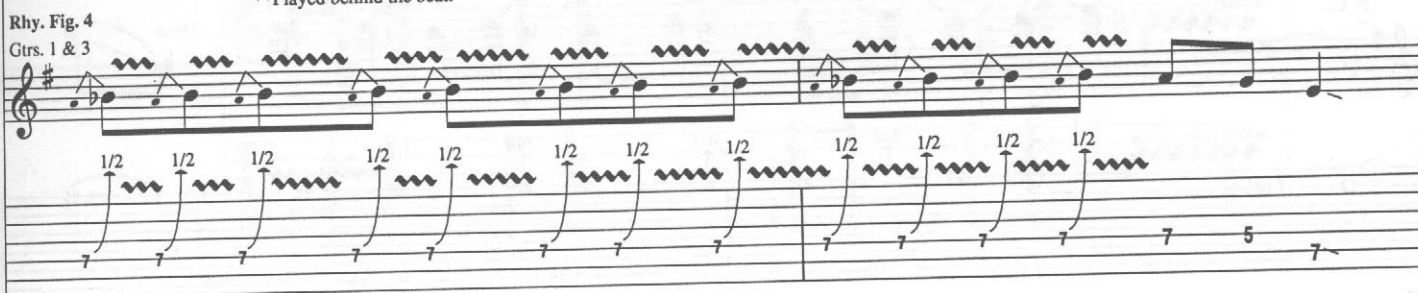


\*Low notes played w/pick, higher notes plucked w/middle finger (next 2 bars only.)

\*\*Played behind the beat.

Rhy. Fig. 4

Gtrs. 1 & 3



E5

P.H. (15ma)

sounding pitch: B

full

P.H.

12 12 14 12 12 14 (14)

Gtr. 1

Gtr. 3

End Rhy. Fig. 4

Gtrs. 1 & 3: w/Rhy. Fig. 4

Gtr. 2

N.C.

\* 1/2

1/2

full

0 12 12 12 15 15 (14) 12 14 14 12

\*Played w/pick and middle finger as before (next 1 1/2 bars only)

E5

6

7

6

0 4 0 6 5 0 9 6 0 9 6 0 9 7 0 10 7 0 11 8 0 11 8 0 12 9 0

8va

7

7

3

3

13 10 0 13 11 0 14 11 0 15 12 0 17 13 0 17 14 19 15 20 16 22 17 22

Gtrs. 1 & 3: w/Rhy. Fig. 4, 1st 2 bars only

Gtr. 2

N.C.

w/bar

3

full

full

full

full

full

full

loco

17 (17) 22 (22) 22 22 22 22 22 22 1 12



Gtrs. 1 & 3: w/Rhy. Fill 1

Gtr. 2 E5 8va loco

full full (17) 15 15 17 15 15 14 15 12 14 12 15 12 14 12 15 15 12 15 full

3 P.M. - - -

Gtrs. 1 & 3: w/Rhy. Fig. 4, (1st 2 bars only)

N.C. (Gtr. 3 tacet) (Gtr. 2 cont. in slashes)

3

(15) 12 15 14 12 15 14 12 15 12 10 10 10 11 10 8 9 10 8 10 8 7 7 8 8 7 5 7 5 3 4 3

B5 G5 A5

Gtr. 2

Gtr. 1 full (9) 7 9 9 7 9 7 10 7 9 7 7 9 7 9

let ring - - - -

B5 G5 A5

V - - - full (7) 9 7 9 (9) 7 9 7 9 7

Rhy. Fill 1  
Gtrs. 1 & 3

Gtr. 1

Gtr. 3

TAB

0 0 0 0 0 0 0 0

B5 G5 A5

P.H. (8va)

sounding pitches: F# G# F#

P.H.

full

full

full

9 9 7 9 7 9 9 7 (7) 10 7 7 10 (10) 7 9 12 10 0

B5 A#5 A5 G#5 G5 F#5 Free time F5

trem strum.

full

full

full

full

full

full

12 11 9 13 12 (13) 14 13 15 14 16 15 17 16 18 17 2 1/2

F#5 G5

(Gtr. 1 tacet)

(2 1/2)

2 1/2

2 1/2

(18) (17) 15 19 18 (19) 18 (19) 19 (19)

G#5 A5

A#5

(Gtr. 2 tacet) w/trem. bar effects, etc.

A tempo

Flesh! —  
(Flesh) —



# Chorus

Gtr. 2: w/Rhy. Fig. 2, (2 times)  
Gtr. 1: w/Rhy. Fig. 2A, (4 times)

D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5 open E5<sup>II</sup> D5<sup>V</sup> E5 D5<sup>V</sup> E5

You got me all soak - in' wet. — Flesh!.

D5 open E5 D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5 open E5<sup>II</sup> D5<sup>V</sup> E5 D5<sup>V</sup> E5

The on - ly thing that's worth — the sweat. — Flesh!.

(Flesh.) —

D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5 open E5<sup>II</sup> D5<sup>V</sup> E5 D5<sup>V</sup> E5

You got me all soak - in' wet. — Uh, oh, oh, oh, oh. Flesh!.

(Flesh.) —

D5 open E5<sup>II</sup> D5<sup>V</sup> E5 D5<sup>V</sup> E5 D5 open E5<sup>II</sup> D5<sup>V</sup> E5 D5<sup>V</sup> E5

The on - ly thing, the on - ly thing, the on - ly thing, yeah. From a

(Flesh.) —

Gtr. 2: w/Rhy. Fig. 3  
Gtr. 3: w/Rhy. Riff A

C5 B5 A5 (Gtr. 3 tacet)

Su - fi in a rick-shaw to a bim-bo in a pink — Cor - vette, —

Gtr. 1

full full full full full full full full full full

w/percussion & sound effects

**Repeat and Fade**  
w/percussion & sound effects

Gtr. 2: w/Fill 1  
N.C.

(Gtr. 2)

ev-'ry-bod - y got-ta have — flesh.

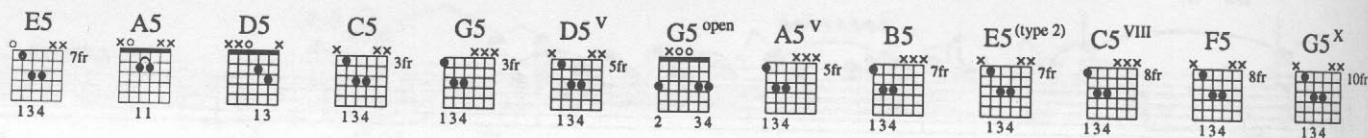
Gtr. 1

1/2 clean tone w/bar +2

5 3 5 5 (5) 3 5 0 (0)

# Walk On Down

Words and Music by Joe Perry



## Intro

Moderate rock ♩ = 148

Intro

Chords: E5, A5, D5, C5, G5, D5<sup>v</sup>, G5 open, A5<sup>v</sup>, B5, E5 (type 2), C5<sup>VIII</sup>, F5, G5<sup>x</sup>

Drums: (Drums)

Gtr. 1: Rhy. Fig. 1

Gtr. 2: Vol. off

Gtr. 3: w/Fill 1 N.C. (G) (D)

End Rhy. Fig. 1 Play 3 times

let ring

\* 2nd time only, this E5 is played short.

## Verse

\* Gtr. 1: w/Rhy. Fig. 1, (2 1/2 times)

Gtr. 3: w/Fill 1, (2 times)

Gtr. 2: w/Rhy. Fig. 1, (3 times)

Chords: E5, N.C. (G), (D), E5, N.C. (G), (D), E5

1. You won-der why\_ you got holes in your shoes... You won-der why\_ they got more mon-ey than you... You won-der why\_ you got

2. See additional lyrics.

\* Both gtrs. play slight variations of Rhy. Fig. 1 throughout the song.

Gtr. 3: w/Fill 1, (1st time), w/Fill 3, (2nd time)

Chords: N.C. (G), (D), A5

Gtr. 2: //

Gtr. 1: let ring

noth - in' to lose. \_ It makes no \_ sense, \_ don't try to fig-ure it out. \_ You got - ta

let ring

Fill 1

Gtr. 3

full

12 (12) (12) (12)

Fill 3

Gtr. 3

full

12 (12) (12)



N.C.

**G5**

D5

N.C.

G5

D5



Rhy. Fig. 2  
Gtr. 3

Gtr. 3



Rhy. Fig. 2A  
Gtr. 1 & 2

Gtr. 1 & 2



2nd time to Coda  $\oplus$

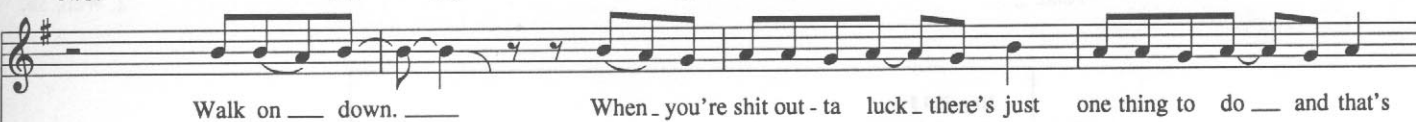
N.C.

G5

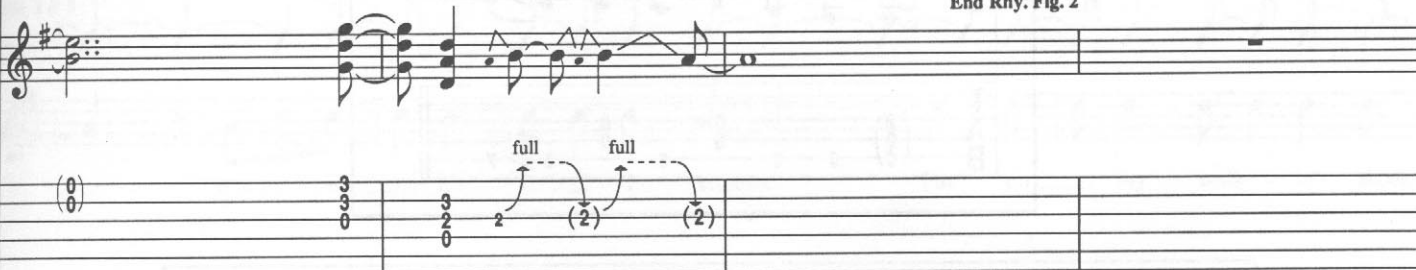
D5

A

N.C.



**End Rhy. Fig. 2**



End Rhy. Fig. 2A



Gtrs. 1 & 2: w/Rhy. Fig. 2A, 1st 7 bars only

N.C. G5 D5 N.C. G5 D5

Walk on — down. — Walk on down. —

Gr. 3

full

N.C. G5 D5 A N.C. Gtrs. 1 & 2: w/Rhy. Fill 1

Walk on — down. — When you're shit out - ta luck — there's just one thing to do — and that's...

(Gr. 3 cont. in slashes)

full full

Gtrs. 1 & 2: w/Rhy. Fig. 1, (3 times)

E5 (type 2) Gr. 4: w/Fill 1 Gr. 4: w/Fill 2, (2 times) (Gr. 3 tacet) E5 Gtrs. 1 & 2

Yeah. — 2. Well, she

*D.S. al Coda*

Rhy. Fill 1

Gr. 1 & 2

TAB (2/2) 0 2 0 3 0 5/7

Fill 2

Gr. 4

full

TAB 12 (12) (12) (12)



# ⊕ Coda

Gtrs. 1 & 2: w/Rhy. Fig. 2A, (1st 5 bars only)

N.C. G5 D5 N.C. G5

walk on \_\_\_\_ down. \_\_\_\_ Walk on down..

Gtr. 3

full

2 (2) 0 2

D5 N.C. G5 D5 C5 G5 D5<sup>V</sup>

Gtrs. 1 & 2

'Cause I got \_\_\_\_ no time \_\_\_\_ to lose. \_

(Gtr. 3 cont. in slashes)

(3) (3) 0 2 (2) 0 2 3 0 2 0 7 5

G5 open D5 C5 G5 D5<sup>V</sup> G5 open D5 C5 G5 D5<sup>V</sup>

Gtrs. 2 & 3

It's my \_\_\_\_ life if \_\_\_\_ I choose. \_ Put on \_\_\_\_ my walk - in' shoes. \_

A5<sup>V</sup> B5 E5 (type 2) C5<sup>VIII</sup> F5 G5<sup>X</sup>

(Gtr. 3 cont. in notation)

Yeah. \_\_\_\_ Yeah. \_\_\_\_ Yeah. \_\_\_\_

E  
⑥  
open

# Guitar Solo

Gtrs. 1 & 2: w/Rhy. Fig. 2A, 2 times

N.C.

G5

D5

Yeah. —

Gr. 3

full

1/2

full

full

1/8

N.C.

G5

D5

1/4

1/2

3/4

1/2

N.C.

G5

D5

A

full

1/2

N.C.

N.C.

G5

D5

N.C.

G5

D5

full

tr

full



# Chorus

Gtr. 4: w/Rhy. Fig. 2

Gtrs. 1 & 2: w/Rhy. Fig. 2A, (1st 6 bars only)

N.C. G5 D5 A N.C. G5

tr

Fdbk.

sounding pitches: F# F E

Walk on down.

full full

1/2

(0 2) 0 2 2 2 (2) (2)

D5 N.C. G5 D5 N.C. G5 D5 A

Walk on down. Walk on down. When you're

Fdbk. (8va)

sounding pitch: E

Fdbk.

(2)

(Gtr. 4 tacet)

N.C. A5 N.C.

shit out - ta luck\_ there's just one thing to do \_ and that's . . .

(Gtr. 3 tacet)

(2)

Gtrs. 1 & 2

(2) 2 2 2 2 2 0 2 2 3 5 5 5 2 2 2 2 2 0 0 0 0 2 3 5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a repeat sign and contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef and contains a bass line with notes and rests, including a triplet of eighth notes. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the first section.

## Guitar Solo

Gtrs. 1 & 2: w/Rhy. Fig. 2A, (3 times)

N.C. G5 D5 N.C. G5

Walk on down. \_\_\_\_\_

Gr. 3

full full full full full 1/2

12 14 12 12 14 12 14 12 12 12 14 12 15 12 14 15 14 15 15 (15) 15 14 15 14 14 14 (14) (14) 14 14 14

D5 N.C. G5 D5 A  
 Walk on down. When you're

full full 1/4  
 12 14 14 14 12 15 12 14 14 15 14 12 14 14 0 2 0 2 0 2 0 2 0 0 4 0 4 0 4 2 0 2 0 0

shit out - ta luck — there's just one thing to do — and that's — walk on down.

8va

loco

full

full

full

(3) / 0 0 (3) / 0 0 22 (22) 22 0 0 0 0 2 0 3 (22) 0

\* For next 6 bars, bass pedals E.



D5 N.C. G5 D5

Walk on down, \_ down, \_ down, \_ down.

full (3) 0 3 0 0 0 3 full 0 2 full 0 3 full 0 0 full 0 2 full 1 1/2

N.C. G5 D5 A

Walk on down. \_\_\_\_\_ When you're

full 0 4 5 5 3 0 5 5 3 0 0 8 5 3 0 3 0 3 0 3 2 0 2 0 2

N.C.

shit out - ta luck \_\_\_\_\_ there's just one thing to do \_\_\_\_\_ and that's

P.H. (15ma) 3 full 1 1/2

2 0 2 2 0 2 2 0 2 2 3 2 0 2 0 0 2 2 0 4

*Begin Fade* G5 D5

walk on down. \_\_\_\_\_

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

(4) (4) 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12 12

A musical score for guitar solo. The top staff is in treble clef with a key signature of one sharp (F#). It contains several measures of music with chords labeled N.C., G5, D5, and A. Some notes are tied across bar lines. The bottom staff shows fret numbers (15, 14, 12) and includes annotations like "1/2" and "full" indicating bends or vibrato. There are also rests indicated by "0".

N.C. Gtr. 2: w/Rhy. Fig. 2A, 1st 6 bars

P.H. G5 (8va) D5

full (15) 12 14 15 12 15 12 15 12 14 12 12 12 12

N.C. D5

P.H. G5 (15ma)

sounding pitches: C# D# C#

full

12 14 15 (15) (15) 12 14 (14)

12 14 (14) 12 14

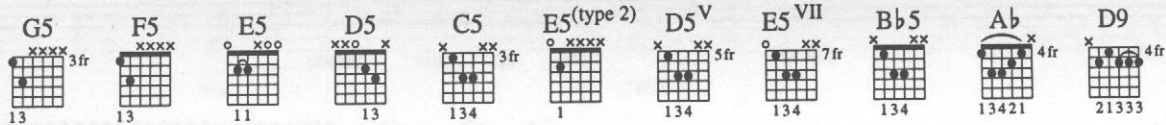
*Additional Lyrics:*

Well, she says that she loves ya,  
In your mind there's no doubt.  
But you feel like a stranger  
When the lights go out.  
As you lie there awake you think,  
"This ain't no gift."  
Don't try to figure,  
That weight's too heavy to lift. *(To Chorus)*



# Shut Up And Dance

Words and Music by Steven Tyler, Joe Perry, Jack Blades and Tommy Shaw



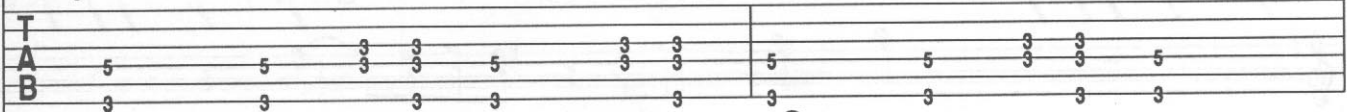
## Intro

Moderate rock ♩ = 132

Rhy. Fig. 1

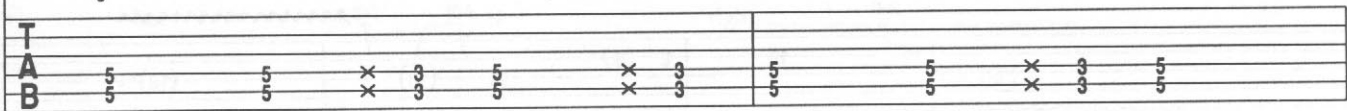
Gtr. 1 N.C.

End Rhy. Fig. 1



\*For next 4 bars, all low G's (6 3 fr.) are played w/fret hand thumb which also mutes the A str. (5).

Gtr. 2



G5  
Rhy. Fig. 2

F5

G5

F5

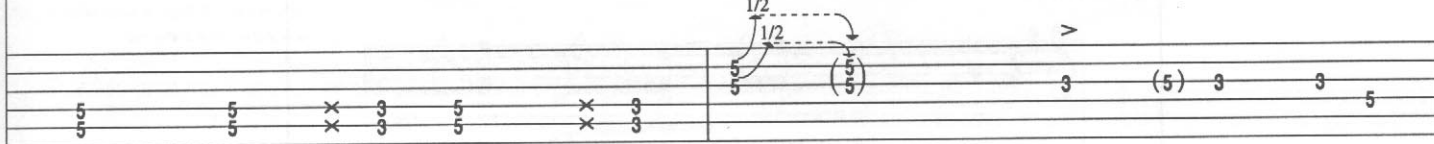
G5

F5

G5

F5

End Rhy. Fig. 2



# Chorus

Gtr. 1: w/Rhy. Fig. 1, (4 times)

Gtr. 3: w/Rhy. Fig. 2, (1 1/2 times)

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Talk is cheap. Shut up and dance. \_

Riff A  
Gtr. 2  
w/distortion  
full

10 10 8 10 (10)

Gtr. 3: w/Rhy. Fig. 2 Rhy. Fig. 3

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Don't get deep. Shut up and dance. \_

End Riff A  
full

10 10 8 (8) 10 (10) (10)

## Verses

End Rhy. Fig. 3

G5 F5 G5 E5 D5 G5 F5 G5 G5 F5 G3 F5 G5

Gtrs. 1 & 3

Gtr. 1: w/Rhy. Fig. 1  
Gtr. 3: w/Rhy. Fig. 3

Gtr. 2: 2nd time substitute w/Fill 2

1. Love \_ has got \_ me down. A  
2, 3. See additional lyrics

Rhy. Fig. 4  
\*Gtr. 2

End Rhy. Fig. 4

0 3 5 5 x 3 5 x 3 5 5 x 3 5 (5)

\*Gtr. 2 tacet 1st 2 bars of 3rd verse.

## Fill 2

let ring--

full

TAB

5 6 5 6 5 6 5



Gtr. 2: w/Rhy. Fig. 4, 1 1/2 times

Gtr. 1: w/Rhy. Fig. 1

Gtr. 2: w/Rhy. Fig. 3

E5  
Gtrs.  
1 & 3 //

D5  
//

G5 F5 G5 F5 G5 F5 G5

tear — just hit the ground. So I

E5  
Gtrs.  
1 & 3 //

D5  
//

3rd time To Coda ⊕

(Gtr. 2 tacet)  
(Gtr. 1 cont. in notation)

start - ed writ - ing you — this song but the words I wrote came out — all wrong.

C5

Gtr. 3 //

E5 (type 2)

Yeah, but it's al - right.

Rhy. Fill 1  
Gtr. 1

End Rhy. Fill 1

both notes vib.

3	5-7	7-9	9-11	11-12	12-14	14-16
3	3-5	5-7	7-9	9-10	10-12	12-14 (14)

## Chorus

Gtr. 1: w/Rhy. Fig. 1, (4 times)

Gtr. 3: w/Rhy. Fig. 2, (3 times)

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5

Talk is cheap. Shut up and dance. — Ah! —

Gtr. 2: substitute w/Riff A, (2nd time)

1/2 full full

5	(5)	3	5	(5)	(5)	(5)
---	-----	---	---	-----	-----	-----





what does that get you? — (Noth - ing.) In a

End Rhy. Fig. 5

End Riff B

1/4

0 4 0 5 0 6 0 7 0 5 3 5 5

Gtr. 3: w/Rhy. Fig. 5

Gtrs. 1 & 2: w/Riff B

D5

crowd of peo - ple, — you're still a - lone. You hope that tells you...

Gtr. 3: w/Rhy. Fig. 5, (1st 2 bars only)

Gtr. 1 & 2: Riff B, (1st 3 bars only)

G5 C5 D5

(Some - thing.) The road to heav - en — is paved in hell. And it

Rhy. Fig. 6

E5 VII

Gtr. 1 (Gtr. 2 tacet) C5

makes you won - der — why we're here at all.

Rhy. Fig. 6 A

Gtr. 3

P.M.

7 7 5 5 5 5 7 7 0 0 0 0 0 0 0 0

Gtr. 1: w/Rhy. Fig. 6, (6 times)

Gtr. 3: w/Rhy. Fig. 6A, (6 times)

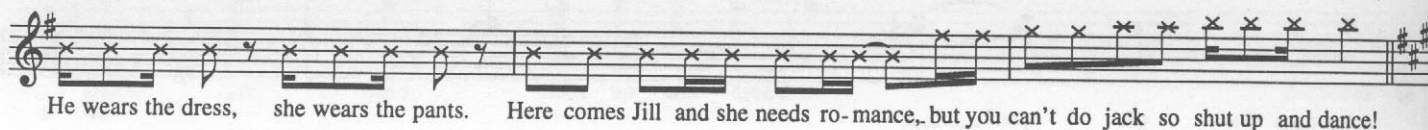
E

6

open

Gtr. 2

Check out the shape of your cir - cum-stance.

**Guitar Solo**

Gtrs. 1 &amp; 3: w/Riff C, (8 times)

Gtr. 2 N.C.

1/4 1/2 1/4 1/2

P.H. (15ma) P.H. (15ma) P.H. (15ma)

sounding pitches : G# G G G G

full full 1/2 1/2 1/2

8va  
Gtrs. 1 & 3: w/Riff D, (8 times)

full full full full 1 1/2

17 20 20 17 17 20 17 20 20 17 20 17 20 17

**Rhy. Fill 2**

E5 VII

Gtr. 1

Gtr. 3

P.M. -

TAB

9 9 7 0 0 0 0 0 0 0

**Riff C**

Gtr. 1

Gtr. 3

TAB

4 2 4 2 4 2

2 0 2 0 2 0

**Riff D**

Gtr. 1

Gtr. 3

TAB

7 5 7 5 7 5

5 3 5 3 5 3





Gtr 1: w/Rhy. Fig. 1, (2 times)  
Gtr 3: w/Rhy. Fig. 2

Gtr. 3: w/Rhy. Fig. 3

$\oplus$  *Coda*

Gtr. 3: w/Rhy. Fill 6, (4 times)

E5<sup>VI</sup>

Gtr. 1: w/Rhy. Fill 4

Gtr. 1: w/Rhy. Fill 6, (2 times)

Gtr. 3: w/Rhy. Fig. 6A, (3 times)

### Rhy. Fill 4

Gtr. 1

74





Gr. 1: w/Rhy. Fig. 1, 12 times  
Gr. 3: w/Rhy. Fig. 2, 12 times

Gtr. 3: w/Rhy. Fig. 2, 12 times

G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5 G5 F5  
 Don't get deep. Shut up and dance. \_  
 8va  
 1/2 full full full  
 17 17 15 17 17 (17) 17 (17) 18 15 15 18 15 18 17 17 15 17 15 15 (15) 17 17 17 15 17 16 15 14 (14)





**Words and Music by Steven Tyler, Joe Perry and Taylor Rhodes**

Bb5      C5      F5      G5      Bb5 (type2)      Eb5      Ab5      E5

134      134      134      134      134      134      134      134

**Moderately slow rock** ♩. = 70

Gtr. 2: w/Rhy. Fig. 1A

B65 C5 F5 G5

Rhy. Fig. 1

Bb5 C5 F5 G5

B♭5 C5 F5

\* Gtrs. 2 & 3

Gtr. 3

Gtr. 1

full----- 1/2

full----- 1/2

T  
A  
B

3 5 3 5 5 5 5 5 3 3 5 0 5 5 5 (5) 5 5 3 5 3 0 3 5 3

\*Gtr. 2 w/semi-clean tone, Gtr. 3 w/distortion.

End Rhy. Fig. 1

G5 Bb5 C5 F5 G5 Bb5

full 1/2

5 5 5 5 5 3 3 5 3 5 5 5 (5) 3 5/7

**Rhy. Fig. 1A**

Gtr. 2

Play 3 times



Verse

**A** **E** **F#m** **C#m**

1. There was a time — when I was so bro - ken - heart - ed.

Gtr. 1 (Gtr. 1 tacet) Gtr. 2

Gtr. 2 *mf* \*let ring

*mf* let ring throughout

\*\*Gtr. 4

\*\*Elec. 12-stg.

\*Gtr. 2 throughout each verse, pre-chorus, & chorus.

**D** **A** **E**

Love was - n't much — of a friend of mine. —

**A** **E** **F#m** **C#m**

The ta - bles have turned, — yeah, 'cause me and them ways have part - ed.

D A E

That kind of love — was the kill - in' kind. — Lis-ten!

(Gtr. 4 tacet)

Pre-chorus

G D G D

All I want — is some - one I can't re - sist.

Rhy. Fig. 2

Gtr. 3

C G E

I know all I need to know by the way that I got kissed. — I was

End Rhy. Fig. 2



Chorus

A E F#m D

cry - in' \_\_\_ when I met you. Now I'm try - in' \_\_\_ to for - get you. \_\_\_

Rhy. Fig. 3

A E D

Love is sweet \_\_\_ mis - er - y. \_\_\_ I was

A E C#m D

cry - in' \_\_\_ just to get you. Now I'm dy - in' cause I let you \_\_\_

A E D Bb5 C5 F5

do what you do \_\_\_\_\_ down on me. \_\_\_\_\_ Yeah!

End Rhy. Fig. 3

f

Gtr. 1

Gtr. 2

\*Gtr. 1 to left of slash in TAB.

Gtr. 3: w/Rhy. Fig. 1  
Gtr. 2: w/Rhy. Fig. 1A

G5 Bb5 C5 F5 G5 Bb5 C5 F5

Now there's not e - ven breath - in' room \_\_\_\_\_ be - tween plea - sure and pain.

Gtr. 1

f full 1/2

G5 Bb5 C5 F5 G5 Bb5

Yeah, you cry when we're mak - in' love. \_\_\_\_\_ Must be one and the same. \_\_\_\_\_

(Gtr. 1 tacet)

full 1/2



Verse

2. It's down on me, — yeah, I got to tell you one — thing.

Chords: A, E, F#m, C#m

Gtr. 2 *mf*

Gtr. 5 *mf*

It's been on my mind, — girl, I got - ta say. —

Chords: D, A, E

full full

A E F#m C#m

We're part - ners in crime. — You got that cer - tain some - thing.

0 2 2 0 2 1 0 0 4 2 2 0 4 6 6 6

7 7 9 7 9 9 11 9 4 4 6 6

D A E

What you give to me — takes my breath a - way. — Now, the

0 2 3 2 3 0 0 2 2 2 2 2 1 0 1 2 1 0 0

7 7 7 7 9 7 7 7 9 7 2/4 2 0 4 4 2 2 0 4 2 4

Fill 1

Gtr. 6

Gtr. 7

full 1/2 full 1/2 full 1/2

TAB

12 12 9 9 5 5 5 5 8

13 13 9 9 6 6 4 4 7



# Pre-chorus

Gtr. 2: w/Rhy. Fig. 2

G D G D C G

word out on the street \_ is the dev-il's in your kiss. If our love goes up in flames, it's a

Gtr. 5 (Gtr. 5 tacet) Gtr. 3

full

## Chorus

Gtr. 2: w/Rhy. Fig. 3, (simile)

E A E F#m7 D

fire I \_ can't re - sist. \_ I was cry - in' when I met you. Now I'm try - in' to for-get you. \_

A E D A E

Your love is sweet \_ mis-er - y. \_ I was cry - in' just to get you. Now I'm

full full

C#m D A E D Bb5 C5 F5

dy - in' cause I let you \_ do what you do \_ to me. \_ Yeah!

# Guitar Solo

Gtr. 3: w/Rhy. Fig. 1, (1st 3 bars only)

Gtr. 2: w/Rhy. Fig. 1A, (1st 3 bars only)

Gtr. 1

G5 Bb5 C5 F5 G5 Bb5 C5 F5

*f* full full full

4:3 4:3

17 17 17 15 17 15 17 15 17 15 17 5

G5 Bb5 C5 F5

8va

full 1/2 full full full

15 17 15 15 17 17 15 17 15 15 17 15 15 18

Gtr. 2: w/Rhy. Fill 1

## Bridge

G5 Bb5(type2) Eb5 Bb5(type2)

Gtr. 3 (cont. in notation) Gtr. 2

'Cause what you got in - side ain't

8va

Gtr. 1: w/Fill 2 Gtr. 3

full full full 1/2 full full 1 1/2 full full full full

(18) 15 15 15 18 18 15 18 18 18 18 18 13 11 14 6 9 6 9 0

## Rhy. Fill 1

Gtr. 2

12/8

T A B

3 3 3 3 3 3 6 6 6 6 6 6

## Fill 2

Gtr. 1

12/8

(Gtr. 1 tacet)

full

T A B

18 (18)



E $\flat$ 5 B $\flat$ 5 (type2) A $\flat$ 5 E $\flat$ 5

Gtr. 2

where your love should stay. Yeah, our love, sweet love, ain't love till you

Gtr. 3

full full full full full full full full

E5 (cont. in notation)

give your heart a - way. Yeah I was

Chorus

A E C $\sharp$ m D A E

cry - in' when I met you. Now I'm try - in' to for-get you. Your love is sweet mis-er -

Rhy. Fig. 4

Gtr. 2

Gtr. 3

D A E F#m D

- y. \_\_\_\_\_ I was cry - in' just to get you. Now I'm dy - in' to let you \_\_\_\_\_

End Rhy. Fig. 4

0 2 3 2 3 2 0 2 3 2 0 0 0 0 2 2 0 2 1 0 0 0 2 3 2 3 0

7 7 9 9 10 9 10 10 10 9 0 5 5 7 9 9 9 11 3 2 3 3

A E D

do what you, do what you do down to me, ba-by, ba-by, ba-by, ba-by, ba-by, ba-by.

Rhy. Fig. 4A End Rhy. Fig. 4A

0 2 2 2 0 2 1 0 0 0 0 2 3 2 3 2 3 2 3 2 0 2 3 2 3 0

5 5 7 9 9 9 9 7 7 9 9 7 7 9 9 7 7 9 9 7 7 9 7



# Harmonica Solo

Gtr. 2: w/Rhy. Fig. 4, (simile)

Gtr. 3

A E C#m D A E

Gtr. 2: w/Rhy. Fill 2

D A E F#m D

Gtr. 2: w/Rhy. Fig. 4A, (simile)

A E D

Gtr. 1

8va loco

full full

Gtr. 3

## Rhy. Fill 2

Gtr. 2

T  
A  
B

# Outro

Gtr. 2: w/Rhy. Fig. 4, (simile)

A

E

I was cry - in' when I met you. Now I'm

8va

full

full

full

full

full

full

full

16

17 17

16

17

16

17

(16)

14 16

16

(16)

14

16

16

14 16 14

17

17

7

5

7

5

9

9

9

10

10

10

10

10

10

10

10

5

5

5

5

5

5

5

5

5

5

5

5

5

5

5

C#m

D

A

E

D

try - in' to for-get you. \_\_\_\_\_

Your love is

sweet \_

mis - er - y. \_\_\_\_\_

Yeah! I was

8va

full

full

full

full

full

full

17

17

17 17 17

17

17

17

17

17

16

16

19

(19)

17

14

16

17

16

5

6

6

6

0

2

3

2

3

5

5

5

5

5

5

6

6

6

0

2

3

3

3

3

3

3

3

3

3

3

4

6

0

0

7

7

9

9

9

7

0

2

3

3

3

3





**Begin fade**

Gtr. 2: w/Rhy. Fig. 4, 1st 2 bars only, simile

A E

I was cry - in' — when I met you. Now I'm

8va loco

full full 1/2 1/4 full full full full

20 17 20 19 20 20 19 20 19 20 20 20 19 19 17 19 19 17 16 (17) 14 17 16 (16) 14 16 16 (16)

7 7 7 9 9 9 10 10 10 10 10 10 0 5 5 9 9 7

C#m D A E

try - in' to for - get you. — Your — love is sweet. —

4:3 4:3

full full full full full

14 16 14 16 14 14 16 14 16 14 16 16 16 16 16 16 16 16 15 16 (16) 14 17 (17) 16 16

6 6 0 2 3 2 3 5 5 5 5 9 9 9 9 7 7 7 7

**Rhy. Fill 4**

Gtr. 2

TAB

2 2 0 0 0 0 3 3 3 0 3 3 3 0 0 2 0 0 0 2 2 2 2 0 3 3 2 0

0 0

0 0



*Fade*

A E C#m D

cry - in' \_\_\_\_ when I met you. Now I'm dy - in' \_\_\_\_ 'cause I let you. \_\_\_\_

4:3

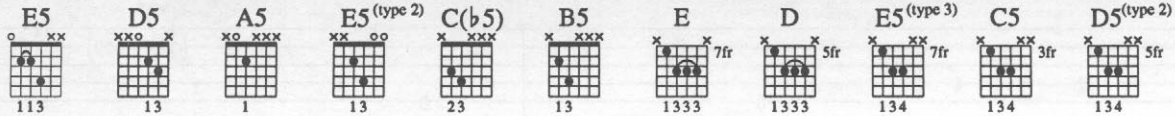
full full full full full full

16 14 16 16 17 16 14 16 14 14 16 16 17 17 (17) 16 16 14 19 1 1/2

5 5 7 9 9 9 9 9 11 11 11 0 2 3 2 3 2

# Gotta Love It

Words and Music by Steven Tyler, Joe Perry and Mark Hudson



## Intro

Moderate Funk  $\text{♩} = 90$

Triplet feel ( $\text{♩} = \text{♩} \text{ } \text{♩}$ )

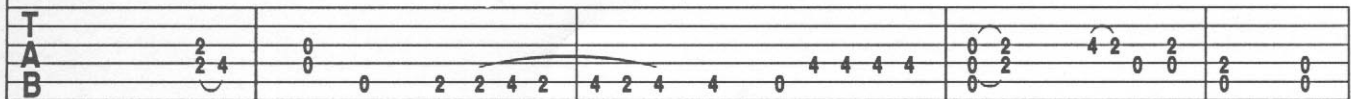
\* Gtr. 1

N.C.

D5 A5 D5



Spoken: Shocking!



\* Backwards gtr. arr. for gtr.

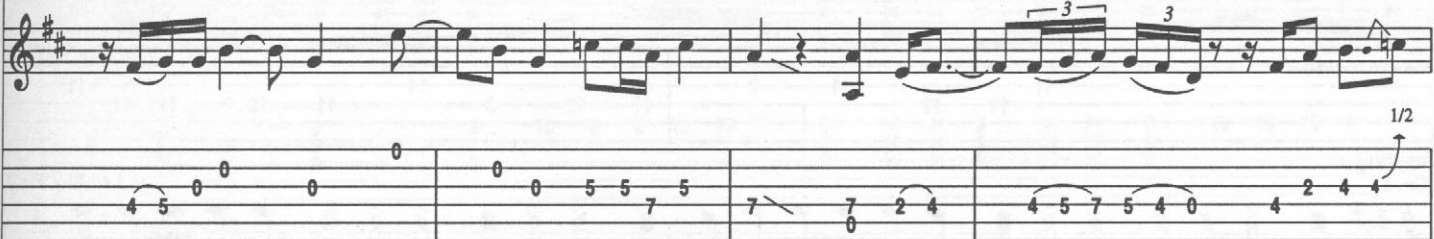
A9sus4



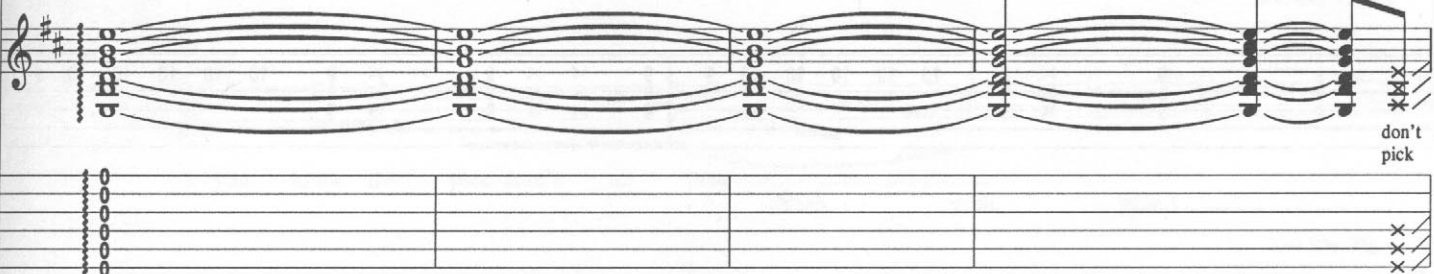
Psy-che-del-ic sand - wich, \_\_\_\_\_ yeah! -

Woo.

Gtr. 1



Gtr. 2



don't pick

N.C. (A5)



Rhy. Fig. 1  
Gtr. 2 & 3





2 4 5 0

full 12 (12) (12) 12 12 (12)

End Rhy. Fig. 1

2 0 5 4 2 2 0 5 4 2 2 0 5 4 2

Rhy. Fig. 2A  
E5  
Gtr. 2 //

End Rhy. Fig. 2A

10 11 11 12 11 9 11 12 9 11 11 12 11 12 11

Rhy. Fig. 2  
Gtr. 3

End Rhy. Fig. 2

9 10 10 10 10 9 9 10 10 10 10 9

Verse  
w/backwards gtr. ad lib (next 8 bars)  
Rhy. Fig. 3A

1. An - y way you can feel it. You should-n't try to con - ceal it, ba - by.

Rhy. Fig. 3

9 10 10 10 10 9 9 10 10 10 9

D5

End Rhy. Fig. 3A

You got to make up your mind. (Yeah, yeah,

E5

Rhy. Fig. 4A

yeah.) An - y way I can steal it. An - y way you can deal it to me.

D5

End Rhy. Fig. 4A

A - you know the plea - sure's all mine. (Yeah, yeah, yeah.)

## Chorus

Gtrs. 2 &amp; 3: w/Rhy. Fig 1, (2 times)

N.C. (A5)

You got-ta love it. You bet-ter own it. You got-ta love it. And God



Gtr. 4: w/Fill 1

knows it. You got - ta shu - uh shove it. I'm gon - na make things hap - pen.

Go - in' round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_

Gtr. 1: w/Fill 2

Gtr. 3: w/Rhy. Fig. 2  
Gtr. 2: w/Rhy. Fig. 2A

\_ 'n round, \_ 'n round, \_ 'n round. - That's right. \_

### Verse

Gtr. 3: w/Rhy. Fig. 3  
Gtr. 2: w/Rhy. Fig. 3A  
w/backwards gtr. ad lib (next 9 bars)

2. I wan - na say you're a fire - crack - er. I wan - na say you're a switch - blade knife.

Fill 1  
Gtr. 4

full

4 5 (4)

Fill 2  
Gtr. 1

4 2 3 2 5 1 2 2 4

Rhy. Fill 1  
Gtr. 3

7 7 7 7 9 9 9 10 10 10 10 10 9

D5

Gtr. 3: w/Rhy. Fill 1

Gtr. 2

E5

You make your sex a ca - reer. \_\_\_\_\_

(Yeah, yeah, — yeah, yeah.) -

Gtr. 3: w/Rhy. Fig. 4  
Gtr. 2: w/Rhy. Fig. 4A

E5

Com-in down from an all night trip - per. A - pull your foot from the ru - by slip - per.

### Chorus

Gtr. 2 & 3: w/Rhy. Fig. 1, (2 times)

D5

N.C. (A5)

'Cause you can't get there from here. \_\_\_\_\_

(Yeah, yeah, yeah.) \_\_\_\_\_

You got-ta love it.

You bet - ter own it. \_\_\_\_\_

You got - ta love it. And God

Gtr. 4: w/Fill 3

knows it. You got - ta shu - uh shove it. I'm gon - na make things hap - pen.

Fill 3

Gtr. 4

15ma-----

A.H. — —

A.H. — full

1/2

1/2

TAB



Go - in' round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_

Gtr. 1

*p*

7 5

Gtr. 3: w/Rhy. Fill 2

A5

Gtr. 2

\_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_

5 7 7 2 4 2 4 2

\_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_ 'n round, \_

*mf*

(2) 4 0 2 5 4 4 5 5 5 0 5 7 7

Rhy. Fill 2

Gtr. 3

(Gtr. 3 tacet)

TAB

5 7 5 7 5 7 5 7 5 7 5 7

Gtr. 2: w/Riff A  
N.C. (Em)

(Aah, aah, aah, aah.)

full

(7) 0 7 5 7 5 7 5 5 7 5 8 5 7 7 5 7 9

### Bridge

w/backwards gtr. ad lib (next 8 bars)

E5 (type 2)

Gtr. 3

I got this feel-ing deep in - side my - gut. O-ver-whelm-ing feel-ing of I know not what. -

B5 B5 B5 B5 B5 B5 B5 B5  
C(b5) C(b5) C(b5) C(b5) C(b5) C(b5) C(b5) C(b5)

Gtrs. 2 & 3

One thing's for sure, I ain't got time for those who can't re - late. -

Bass solo

Rhy. Fig. 5

E D C B A G  
3 fr. 2 fr. open 3 fr.

Harm. -

Gtr. 1

Harm. -

7 7 7 7 12 12 14 12 14 15 14 15 12 15 12 15

Riff A

Gtr. 2

Play 5 times

TAB

0 2 3 5



Gtrs. 2 & 3: w/Rhy. Fig. 5

E

Grtr. 4

full 1/2 full 1/4 full

Grtr. 1

12 14 15 12

Gtr. 1

[illegible]

D

(Gtr. 4 tacet)

(Gtr. 1 tacet)

**E**

Gtrs. 2 & 3

Gtr. 5

+1/2 +1/2 +1/2 +1/2

w/bar w/bar w/bar w/bar

+1/2 1/2 +1/2 1/2 +1/2 1/2

14 14 14 14 14 15 14 15 12 15 12 17 15 15 (15) 12 15

full 1 1/2

-1

**D**

5 3 fr. 5 2 fr. 5 open 6 3 fr.

w/bar

full 1/2 full w/bar

(15) 12 15 14 16 14 12 0 (0) 2 (2) 0 2 (2) (2) 0 2 4 5 7 9 12 (12) (12)

-2 1/2 -2 1/2 -2 1/2

**Verse**

Gtr. 5: w/Fill 4

B5 B5 B5 B5 B5 B5 B5 B5

C(b5) C(b5) C(b5) C(b5) C(b5) C(b5) C(b5) C(b5)

Gtr. 3: w/Rhy. Figs. 3

Gtr. 2: w/Rhy. Figs. 3A

E5

3. You got-ta learn to love the mid-night mad-ness.

Gtr. 1

7 7 6/7 7 7 9 7

0 0

**Fill 4**

Gtr. 5

(Gtr. 5 tacet)

w/bar

w/bar

TAB

0 2 (2) (2)

-1 -1

w/backwards gtr. ad lib (next 7 bars)

D5

You got - ta rev - el in the good and bad - ness, if yin 'n yang is your thing.

Gtr. 3: w/Rhy. Fill 3

Gtr. 3: w/Rhy. Figs. 4  
Gtr. 2: w/Rhy. Figs. 4A

(Yeah, yeah, yeah, yeah.) \_\_\_\_\_ What I got - ta do to try and reach ya.

Is it for real or just a dou - ble fea - ture. So let's go throw the I Ching.  
(Yeah, yeah, yeah.) \_\_\_\_\_

# Chorus

Gtrs. 2 & 3: w/Rhy. Fig. 1, (2 times)

N.C. (A5)

You got-ta love it. You wan-na own it. \_\_\_\_\_ You got-ta love it. And God

Gtr. 4: w/Fill 5

knows it. You got-ta shu-uh shove it. You got-ta make things hap-pen. Go-in' round, 'n round, 'n round,

Rhy. Fill 3  
Gtr. 3

Fill 5  
Gtr. 4



Gtr. 2: substitute w/Rhy. Fill 4

— 'n round, — 'n round, — 'n round, — 'n round, — 'n round, — 'n round, — 'n round, — 'n round, —

Outro

Riff B

Gtr. 3

End Riff B

N.C.

Gtr. 3: w/Riff B, (till end)

E5 (type 3) C5 D5 (type 2) E5 (type 3)

Gtr. 2

Gtr. 1

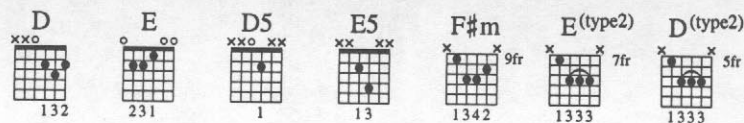
Rhy. Fill 4

Gtr. 2



# Crazy

Words and Music by Steven Tyler, Joe Perry and Desmond Child



## Intro

Moderately slow rock ♩. = 54

N.C. A F#m7 D Dm

Rhy. Fig. 1  
Gtr. 1

*mf*  
let ring throughout  
semi-clean tone

Spoken: Come here, baby. You know you drive me up the wall the way you make good on all the nasty tricks you pull. Seems like we're makin' up more than we're makin' love.

Gtr. 2

*mf*  
semi-clean tone

A F#m7 D Dm

End Rhy. Fig. 1

And it always seems you got somn' on your mind other than me. Girl, you got to change your crazy ways. You hear me?



1. Say you're leav-in' on a sev-en thir-ty train, and that you're head-in' out to Hol - ly - wood. \_

Gtr. 3 & 4: w/Fill 1

1. Say you're leav-in' on a sev-en thir-ty train, and that you're head-in' out to Hol - ly - wood. \_

**Rhy. Fig. 2**

The musical score for 'The Rose Tree' is presented in three staves. The top staff contains the melody in treble clef with a key signature of three sharps (F#, C#, G#). The middle staff shows the guitar accompaniment with fret numbers (5, 7, 7, 7, 7, 10, 12, 12, 10, 11, 12, 12, 9, 11, 11, 9, 10, 11, 11, 12, 12, 10, 11, 12, 12) and a key signature of three sharps. The bottom staff shows the bass line in treble clef with a key signature of three sharps. The score is divided into two measures by a vertical line.

Musical notation for the first line of the song. It starts with a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff. Above the staff, the chords A, D, F#m, and D are indicated. The lyrics are: "Girl, you been giv-' me that line so man-y times it kind-a gets like feel-in' bad \_ looks good.\_ Yeah!".

Girl, you been giv-in' me that line so man-y times it kind-a gets like feel-in' bad \_ looks good.\_ Yeah!

End Rhy. Fig. 2

The musical score for guitar is presented in three systems. The first system shows a melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth and quarter notes, with some slurs and ties. The second system is a fretboard diagram with two staves. The top staff shows the fret numbers for the melody, and the bottom staff shows the fret numbers for the bass line. The third system shows the bass line in bass clef, with a key signature of three sharps and a 2/4 time signature. The bass line consists of quarter and eighth notes, with some slurs and ties.

**Fill 1**

Gtr. 3 & 4

Gtr. 3

8

Gtr. 4

T  
A  
B

7 9      7 9      7 9<sup>\*</sup>      6  
7 7      7 7      7/7      7/7

\*Gtr. 3 to left of slash in TAB.

# Pre-chorus

Gr. 3: w/Fill 2

E

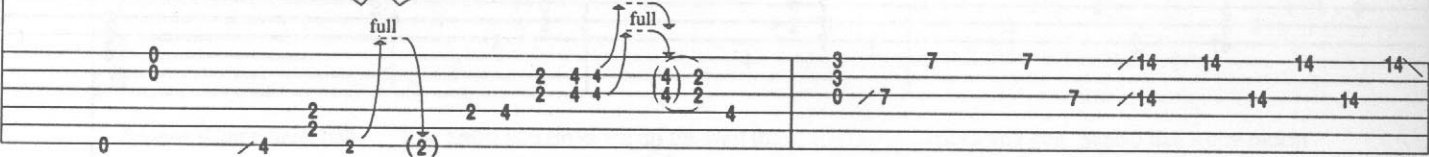
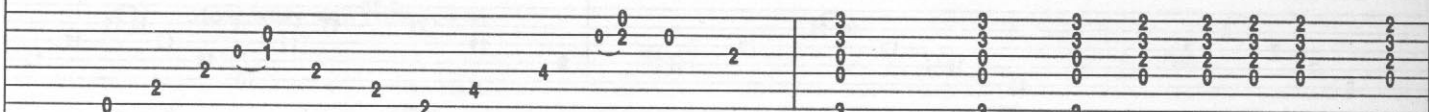
F#m7

G

D



Rhy. Fig. 3



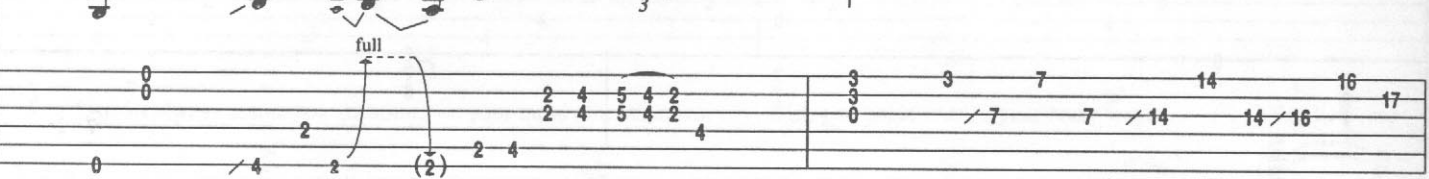
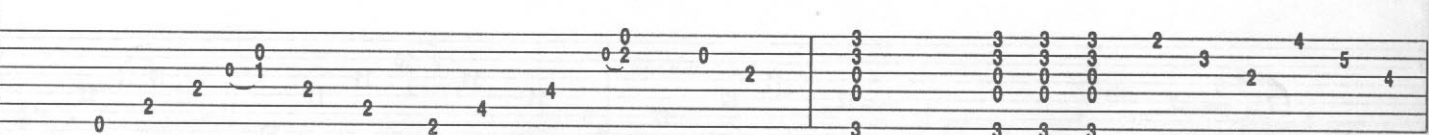
E

F#m7

G

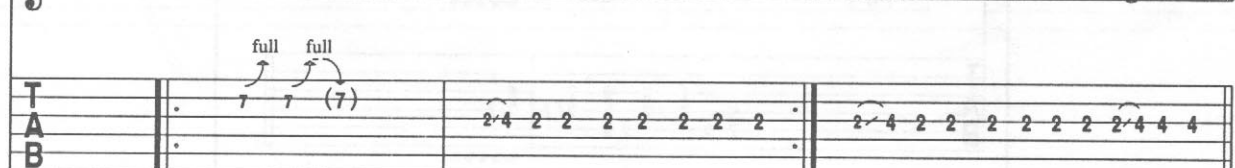
D

E



Fill 2

Gr. 3



# Chorus

Gtr. 1: w/Rhy. Fig. 1, (simile)

A F#m7 D Dm A F#m7

Cra - zy, cra - zy, ba - by, I go cra - zy. — You turn it on, then you're

\*Gtr. 5

vib. w/bar throughout

\*2 gtrs. arr. for one gtr. Clean tone w/echo.

full

D (4) open D E (6) open E

Gtr. 1

Gtr. 1: w/Rhy. Fig. 1, 1st 2 bars only, (simile)

A F#m7 D Dm

gone. — Yeah, you drive — me cra - zy, cra - zy, cra - zy for you ba - by. —

w/bar



Bm E C# F#m E D Dm

What can I do, — hon - ey? I feel like the col - or — blue. —

(Gtr. 5 tacet)

## Verse

w/Rhy. Fig. 1: simile

A D F#m D

2. You're pack-in' up your stuff, and talk-in' like it's tough and try'n to tell me that it's time to go. — Yeah!

\* Gtr. 6

Trem. —

\*Mandolin arr. for gtr.

## Rhy. Fill 1

Gtr. 1



E F#m7 G D E

That\_ kind-a lov-in', yeah, now I'm nev-er, nev-er, nev-er, \_nev-er gon-na be the same. I go

(Gtr. 6 tacet)

Trem. -----

17 16 14 14 14 16 16 16 14 16

0 0 2 2 2 4 2 4 5 4 2 2 3 7 7 14 14 16 16 16

0 /4 2 (2) 3

### Chorus

Gtr. 1: w/Rhy. Fig. 1, (simile)

A F#m7 D Dm A F#m7

cra - zy, cra - zy, ba - by, I go cra - zy. — You turn it on, then you're

Gtr. 5

5 5 0 2 2 2 4 5 7 7 5 5 6 7 5 7

16 full 17 17 14 14 14 7 7 5 5 6 7 5 6 2 2



D ④ open D      A ⑤ open E  
 Gtr. 1: w/Rhy. Fig. 1, 1st 2 bars only, (simile)

gone. \_ Yeah, you drive \_ me cra - zy, cra - zy, cra - zy for you ba - by. \_

Gtr. 1: w/Rhy. Fill 1  
 Bm      E      C#      F#m      E      D      Dm

What can I do, \_ hon - ey? I feel like the col - or \_ blue. \_

Gtr. 1: w/Rhy. Fill 2

# Guitar Solo

Gtr. 1: w/Rhy. Fig. 1, simile

A F#m7 D E A F#m7

I'm los-in' my mind, girl, cause I'm go-in' cra. . .

(Gtr. 5 tacet) Gtr. 3

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/4 full

A F#m7

full 1/2 full full full

(4) 4 (4) 2 4 2 2 4 2 5 5 7 5 5 7 5 5 5

Rhy. Fill 2

Gtr. 1

TAB

0 2 2 0 2 0 2 0 2 0 2 3 0 2 0 3 0 0 0 0 0 0 0 0

Gtr. 1

D5

E5

5 7 5 5 5 5 5 7 5 5 10 10 10 10 10 10 10

Gtr. 1: w/Rhy. Fig. 1, (simile)

A

8va

F#m7

loco

full

(20)

14

17

14

17

14

16

10/17 17 17 17 17 17 20 14 17 14 17 14 16

D

Dm

A

8va

F#m7

full

full

full

full

1 1/2

1 1/2

14 16 14 16 14 14 16 17 17 17 17 17 17 17 17 17 21 21



8va ——— D ——— loco

E

1 1/2

21 (21) 17

full full full full full full full full

3

7 7 9 9 9 9 9 9

7 7 9 9 9 9 9 9

5 5 0 0 0 0 0 0

# Bridge

F#m E(type2) D(type2)

Gtr. 1

mp

I need your love. Hon-ey,

mp full full full

17 17 (17) 14

(Gtr. 2 tacet)

11 11 9 (11) (11) 9

## Rhy. Fill 3 Gtr. 1

12/8

TAB

7 7 7 7 7 9 9 9 9 9

7 7 7 7 7 9 9 9 9 9

7 9 9 11 11 11 11



Gr. 1: w/Rhy. Fig. 1, (simile)

A F#m7 D Dm A F#m7

cra - zy, cra - zy, cra - zy for you ba - by. — You turn it on, then you're

17 17 18 (17 18) 14 14 14 (14 14) 10 10 10 10 10 10 17 17 18 (17 18) 14 14 14 (14 14)

0

5 5 6 (5 6) 2 2 2 7 5 5 7 17 17 18 (17 18) 14 14 14 (14 14)

### Outro

Gr. 1: w/Rhy. Fig. 1, simile

Gr. 1: w/Rhy. Fill 4

A F#m7 D Dm

gone. — Yeah, you drive me. . . ooh, — ooh, — ooh.

(Gtr. 5 tacet)

Gtr. 3 8va

7 7 5 9 11 9 9 11 9 11 9 17 19 17 19 19 21

12 14 14 16 5 5 2 2 2 2 7 7 7 5 6 5 7

### Rhy. Fill 4

Gr. 1

7 7 7 7 7 7 7 9 9 9 9 9 9

7 7 7 7 7 7 7 9 9 9 9 9 9

5 5 5 5 5 5 5 11 11





# Begin Fade

Gtr. 3: w/Fill 4

w/vocal ad libs (till end)

Chord progression: A, F#m7, D, E

Gtr. 1: w/Rhy. Fig. 1, (simile)

Fade

Chord progression: A, F#m7, D, Dm, A, F#m7

## Fill 4

Gtr. 3

# Line Up

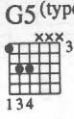
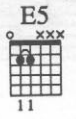
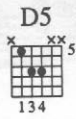
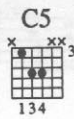
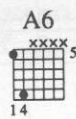
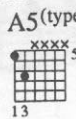
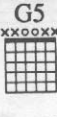
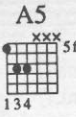
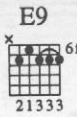
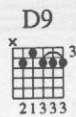
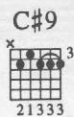
Words and Music by Steven Tyler, Joe Perry and Lenny Kravitz

Gtr. 2 in  
Open A tuning

⑥ = E ③ = A

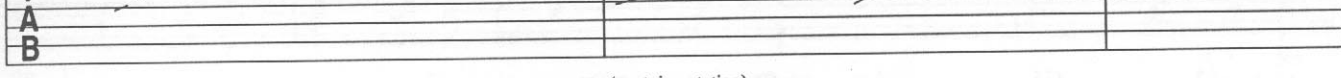
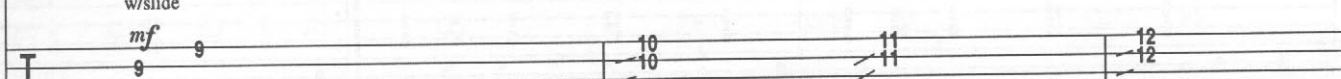
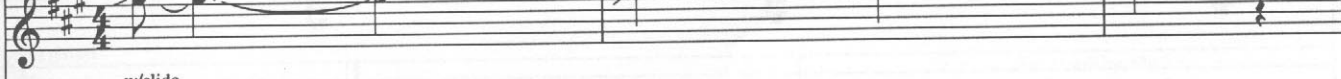
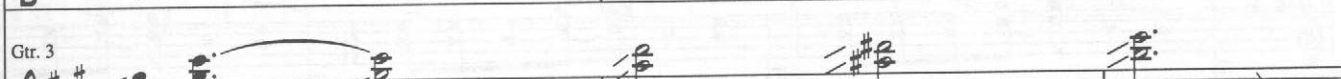
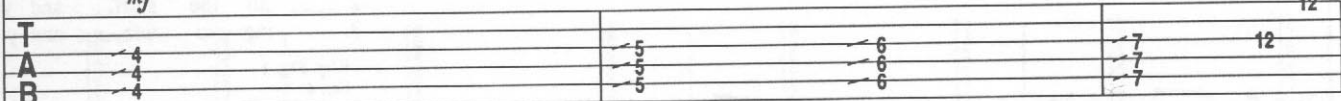
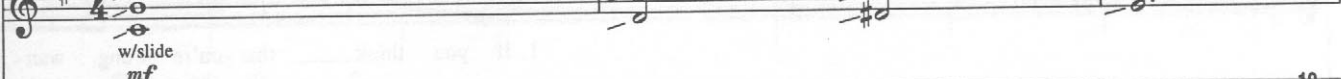
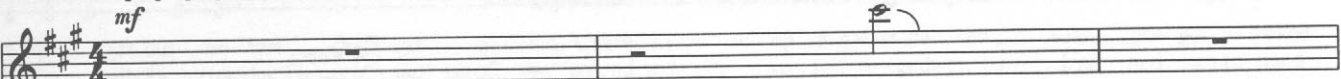
⑤ = A ② = C#

④ = E ① = E



Intro

Moderate Rock ♩ = 134



(cont. in notation)

E  
⑥  
12 fr.

E5

\*G5/E

E5

D5/E

A5

G5

(Dah doo dah, dah doo dah, doo dah.)

(Gtr. 2 tacet)

Gtr. 4

let ring

(12)

10

9

11

7

5

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

7

(Gtr. 3 tacet)

Gtr. 1

Riff A

\*don't pick

1/4

1/4

\*Vib. causes chord to sound.

\*Some chord names implied by bass part.



Gtr. 1: w/Riff A, 4 times

E5 G/E E5 G/E E5 G5/E E G/E E5 A5 G5

Dah doo dah, dah doo dah, doo dah.)

Gtr. 4

## Verse

Gtr. 1: w/Riff A, (7 times)  
Gtr. 2: w/Fill 1, (2nd time only)

Gtr. 1: w/Rhy. Fill 1

E5 G5/E E5 G5/E E5 G5/E E5

1. If you think — that you're strong, — wan - na fight, —  
2. — all the stuff, — and you can't —  
3. — ing to win, — and your on —

Rhy. Fig. 1  
Gtr. 4

A5 G5 E5 G5/E E5 G5/E E5

— well, come on — and line up. (Line up.)  
— get e - nough, — then line up. (Line up.)  
— ly way in — is line up. (Line up.)

When the go -  
If you're out -  
If we all -

End Rhy. Fig. 1

Rhy. Fill 1  
Gtr. 1

Fill 1  
Gtr. 2

(Gtr. 2 tacet)

Gtr. 4: w/Rhy. Fig. 1

Gtr. 1: substitute  
w/Rhy. Fill 4, 3rd time  
E5 G5/E E5

Gtr. 1: w/Rhy. Fill 2

G5/E E5 A5 G5

ing gets tough, and your talk ain't e - nough, line up. (Line up.) 1, 3. We got - ta  
on a limb, and you wan - na come in, then line up. (Line up.) 2. Your  
wan - na live, then we all got - ta give, line up. (line up.)

A5 G5

Gtr. 4

get up, get out be - fore they get us down. 'Cause liv - in' up a - gainst the wall, yeah, has got us locked  
heads down, sit - tin' 'round. Pick yo face up off the ground and get yo - self to - geth - er, ba - by, and learn to stand

Gtr. 1

12	12	12	12	12	14	12	12
12	12	12	12	12	12	12	12
12	12	12	12	12	12	12	12
11	11	11	11	11	11	11	11
12	12	12	12	12	12	12	12

Gtr. 1: w/Riff A, (3 times)

Gtr. 4: w/Rhy. Fig. 1

Gtr. 1: w/Rhy. Fill 2

E5 G5/E E5 A5 G5 E5 G5/E E5 G5/E E5

up. }  
tough. }

Come on and line up. (Line up.)

1. So  
2, 3. We

Rhy. Fill 4

Gtr. 1

1/4 full

TAB

0 3 (3) 0 4 3 2 0 3 2 1 0 2 (2) 0 2

Rhy. Fill 2

Gtr. 1

1/4

TAB

0 3 (3) 0 0

B5 A5

Gtr. 4

don't be sur - prised when they pull the wool o - ver yo eyes. —  
bet - ter get to it in - stead — of just stand - ing a - round. —

Gtr. 1

14 14 14 14 12  
14 14 14 14 12  
14 14 14 14 12  
14 14 14 14 12

Gtr. 4: Rhy. Fig. 1

E5 G5/E E5 A5 G5 E5 G5/E E5

Yeah, don't get funky up.  
It's time to get down.

Come on, y'-all.  
(Sing 2nd time only)

To Coda

1/4 1/4 1/4

0 3 (3) 0 0 0 3 (3) 0 0 0 3 (3) 0 0

3 15 0 0 0 0 0 0

1.  
Gtr. 1: w/Riff A

Gtr. 4: w/Rhy. Fig. 1, (2 times)  
Gtr. 1: w/Riff A, (8 times)

G5/E E5 G5/E E5 A5 G5

(Dah doo dah, dah doo dah, doo dah.)

Gtr. 2

w/slide

4 7 7 12 4

E5 G5/E E5 G5/E E5 G5/E E5

Oh, — yeah! (Dah doo dah, —)

7 7 7 0 10 12 12 10 10 9 11 9 11 7 7 7



A5 G5 E5 G5/E E5 G5/E E5

dah doo dah, doo dah.) Yeah! — 2. If you got —

**Guitar Solo**

2. G5/E E5

A5 (type 2) A6 A5

Gtr. 4

Gtr. 1: w/Rhy. Fill 3

(Uh, — uh — doo — dah.

Gtr. 2

w/slide

5 0 3 0 4 0 7 12 12 5 0

Gtr. 3

w/slide

2 12 14 12 14 12 14 17 14 17 14

**Rhy. Fill 3**

Gtr. 1

(Gtr. 1 tacet)

TAB

Gtr. 5: w/Fill 2 C5

Uh \_\_\_\_\_ uh \_\_\_\_\_ doo \_\_\_\_\_ Oh, dah.) yeah.

12 11 10 10 12 (12) 10 12 (12) 15 15 15 15 0 15 (15) 15 15

12 14 12 14 17 14 8 8 6 6 8

D5

8va

15 15 15 15 15 17 17 17 0 17 17 17 0 17 17 17 17 19 21 (0) 21

end slide full full full

(8) 8 12 10 10 10 13 13 10 13

Fill 2  
\*Gtr. 5

w/slide

8va

T  
A  
B

0 3 5 24  
0 3 5 24

\*Gtr. 5 uses A tuning

E5

G5(type 2) A5

(Dah doo dah, doo dah, doo dah, doo dah.

8va.

let ring-----

24 24 (12) (10) (10)

7 5 7 7 0 3 0 0 0

\*Slide movement causes  
3rd & 1st strings to sound.

let ring-----

0 9 9 (9) 2 2 2

D5

B5

E5

G5(type 2)

Dah doo dah, doo dah, doo dah, doo dah. Dah doo dah, doo

let ring----- let ring-----

5 5 2 2 2 7 7 7 7 7 7

7 0 7 7 7 7 7 7 9 9 0 0



A5 D5 B5 P.M. *D.S. al Coda*

dah, doo dah, doo dah. Dah doo dah. Ooh, uh!) 3. If you're play-

let ring -----

(Gtr. 2 tacet)

(Gtr. 3 tacet)

P.M. -----  
end slide

⊕ *Coda*

Gtr. 1: w/Rhy. Fill 2

**Outro**

C#9

G5/E E5 Gtr. 1 D9 D#9

(Yeah, yeah.) — If you got — all the stuff — and you can't — get e-nough, a - line

Gtr. 2  
w/slide

Rhy. Fig. 2  
Gtr. 4

E9

up. (Line up, A - line up. line up.) If you think \_

End Rhy. Fig. 2

Gtr. 4: w/Rhy. Fig. 2, (4 times)

C#9 D9 D#9 E9

\_ that you're strong, \_ wan - na fight, \_ then come on \_ and line \_ up. (Line up, A - line \_

C#9 D9 D#9

up. \_ line up.) Yeah, yeah, \_ yeah, yeah, \_ yeah, \_ yeah, yeah, \_ yeah, \_

E9 C#9 D9 D#9

— yeah, yeah, yeah, yeah, — yeah, yeah, yeah, — You've got to get your-self to -

(Line up, line up.)

E9 C#9 D9 D#9

Gr. 1

geth-er, my friend, my friend, now. You've got to stand up and be count-ed, — yeah, yeah, — and count it

(Line up, line up.)

E9 C#9 D9 D#9

Gtrs. 1 & 4

up. — You got ta line. — You got - ta line. — You got - ta line. — Uh!

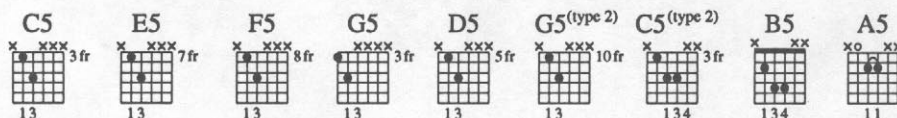
(Line up, line up.)

Rhy. Fill 5  
Gr. 1



# Amazing

Words and Music by Steven Tyler and Richie Supa



## Intro

Rock ballad ♩ = 70

Gtr. 2: w/Fill 1

Gtr. 3: w/Fill 2

Am G/A Am G/A

\*Gtr. 1

*mf* pick w/fingers

1. I kept the

T 8 8 8 7 7 7 7 8 8 8 7 8 8 8 7 7 7 5 7

A 9 9 9 9 7 7 8 7 9 9 9 9 7 7 8 7 7 8 7

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Piano arr. for gtr.

## Verse

Am

G/A

C7

right ones out and let the wrong ones in. Had an an-gel of mer-cy to see me through all my sins...

Rhy. Fig. 1

T 8 8 8 8 7 7 7 7 6 6 6 6

A 10 10 10 10 7 7 7 7 9 9 9 9

B 0 7 7 0 7 0 7

## Fill 1

Gtr. 2\*

T 5/7 2 2 4 5 4 5 5 0 2 2 4 5 4 4 0 0 2 0

A 5/7 2 2 4 5 4 5 5 0 2 2 4 5 4 4 0 0 2 0

B 5/7 2 2 4 5 4 5 5 0 2 2 4 5 4 4 0 0 2 0

\*Sampled cello arr. for gtr.

## Fill 2

Gtr. 3

T 5/2 5/2 5/2 5/2 5/2 5/2 5/2

A 5/2 5/2 5/2 5/2 5/2 5/2 5/2

B 5/2 5/2 5/2 5/2 5/2 5/2 5/2

F Fm6/Ab C/G

And there were times in my life when I was go-in' in - sane.

10 10 10 8 10 10 9 9 9 9 8 8 8 8 10  
10 10 10 10 10 10 10 10 10 10 9 9 9 9 10  
8 10 10 8 10 10 12 12 12 12 10 10 10 10 10

Gr. 3: w/Fill 3 F#m7b5

Verse Gr. 1: w/Rhy. Fig. 1 Am

Tryin' to walk through the pain. 2. When I lost my grip, and I

End Rhy. Fig. 1 Rhy. Fig. 2 Gr. 4

10 10 10 10 10 17 17 17 14  
9 9 9 9 9 10 10 10 10  
10 10 10 10 10 10 10 10 10

G/A 3 C7 3 F

hit the floor. Yeah, I thought I could leave, but could-n't get out the door. (Heh, heh.) I was

15 15 15 13 13 13 13 14  
12 12 12 10 10 10 10 10

Fill 3 Gr. 3

TAB

full full full

13 13 13 12 12 12 12 10 12 12

Fm6/A $\flat$  C/G F#m7 $\flat$ 5 F

3  
so sick and tired of liv-in' a lie. I was wish-in' that I would die. It's a -

End Rhy. Fig. 2

The first system of music features a vocal melody in treble clef with lyrics. The guitar part is in the key of F major, indicated by the Fm6/A $\flat$  and F#m7 $\flat$ 5 chords. The bass line is shown in a simplified notation at the bottom.

Chorus

C5 E5 F5 E5

Gr. 5

maz - ing. with the blink of an eye you fi - nal - ly see the light, -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

The chorus section begins with a guitar solo in treble clef, marked 'Gr. 5'. The vocal melody continues with lyrics. The guitar part is in the key of C major, indicated by the C5 and E5 chords. The bass line is shown in a simplified notation at the bottom.

G5

P.M. - - - - -

uh. Oh, it's a -

let ring - - - - -

full full full full

15ma P.H. - - - - -

P.H. - - - - -

The second system of music continues the vocal melody and guitar accompaniment. The guitar part is in the key of G major, indicated by the G5 chord. The bass line is shown in a simplified notation at the bottom.



C5 E5 F5 E5

maz - ing, - when the mo-ment ar - rives - that you know you'll be - al -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

3 5 5 5 5 7 9 9 9 7 10 10 10 10 9 9 9 (9)

G5

right. Yeah, it's a -

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

7 (7) 5 5 4 4 5 5 4 4 2 full (2) full 3 3 2 full (2) 0 2 0

F5 E5 D5 G5 (type 2)

maz - ing, and I'm say-in' a prayer - for the des-per-ate hearts - to - night..

let ring - - - - - let ring - - - - - let ring - - - - -

10 10 10 10 10 7 9 9 9 7 7 7 7 7 7 12 10

C5

C5 (type 2) B5

Bridge A5

(Gtr. 5 tacet)

That one last shot's a perm - a - nent - va - ca -

let ring

full full full full full

8 7 (7) (7) (7) (7) 7 (7) 5 7 5 5 8 7 5 17 (17) 17 14 14 0

D5

F

- tion. And how high can you fly with bro - ken wings?

let ring

7 7 7 7 10 10 8 8 10 8 7

C

A5

D5

Life's a jour - ney, not a des - ti - na - tion. And I

T

let ring

let ring

(8) 9 9 9 10 9 10 9 10 10 5 5 7 7 5 7 7 7 5 5

T

F5

G5

just can't tell just what to - mor - row brings. Yeah! 3. You have to

let ring

10 10 10 10 10 12 10

# Verse

Gtr. 1: w/Rhy. Fig. 1

Gtr. 4: w/Rhy. Fig. 2

Am G/A

learn to crawl, \_ be - fore you learn to walk. \_ But I

C7 F

just could-n't lis - ten to all that right - eous talk. \_ Oh, yeah. \_ Well, I was

w/Bkgd. Voc. Fig. 1

Fm6/Ab C/G

out on the street, \_ just try - in' to sur - vive. \_

F#m7b5 F

Scratch - in' to stay \_ a - live. \_ It's a -

## Chorus

C5 E5 F5 E5

Gtr. 5

ma - zing, \_ with the blink of an eye \_ you fi - nal - ly see - the light. \_

Gtr. 4

let ring \_ \_ \_ \_ let ring \_ \_ \_ \_ let ring \_ \_ \_ \_ let ring \_ \_ \_ \_

5 5 9 9 10 10 10 10 9 9 9 9

3 3 3 7 8 7 7 9 7 9 9 9

Bkgd. Voc. Fig. 1

Aah, \_ aah. \_



G5

P.M.

Oh, \_\_\_\_\_ it's a -

let ring

full

full

full

full

full

1/2

full

C5

E5

F5

E5

maz - ing, — when the mo-ment ar - rives — that you know you'll be al - right..

let ring — let ring — let ring — let ring —

G5

P.M.

F5

E5

Oh it's a - maz - ing, and I'm

let ring —

3

full

D5 G5 (type 2)

Gtr. 5: Cont. in notation

C5 D5 E5

say-in' a prayer \_ for the des-per-ate hearts \_ to - night. \_ The des-per-ate hearts, \_ des-per-ate hearts. \_

let ring \_ \_ \_ \_ \_ let ring \_ \_ \_ \_ \_

Gtrs. 4 & 5

F5

(Vocal ad lib.)

Cont. on lower staff

Outro

C5 D5

Gtr. 3

full full

Rhy. Fig. 3

Gtrs. 4 & 5

The image shows a page from a musical score for 'The Wind' by Gustav Mahler. The score is written for voice and piano. The vocal line is in the top staff, and the piano accompaniment is in the bottom staff. The music is in 3/4 time and the key signature has one flat (B-flat major or D minor). The lyrics are 'The wind is in the trees'. The piano accompaniment features a complex rhythmic pattern with many sixteenth and thirty-second notes, including tremolos and accents. The score is divided into two systems, each with a vocal line and a piano accompaniment. The first system ends with a double bar line, and the second system continues the music. The piano accompaniment includes various musical notations such as tremolos, accents, and fingerings. The lyrics are written below the vocal line.

N.C.(C/G)

(F/A)

(hold bend)

full

full

$\frac{1}{2}$

full

5 2 5 5

6 6 (6) (6) 4 5 6 4 5 5

5 7 7

3 3 5 5



(C/G) (F)

It's a -

End Rhy. Fig. 3

5 3 5 3 1

Gtrs. 4 & 5: w/Rhy. Fig. 3, (3 times)

C5 D5

maz - ing. It's so a - maz - ing. I say, - it's a -

full full 1/2 1/2 full full 1/2

5 6 6 6 (6) 6 (6) 6 4 5 5 5 11 8 11 8 10 8 10 10

E5 F5

maz - ing. I say, - it's a - maz - ing,

full full 3 full

11 8 8 8 8 8 8 8 8 8 12 13 12 13 12 12 15 12 13 12 13 13 10 (10) 8 10

N.C.(C/G) (F/A)

(C/G)

(F)

C5

D5

**E5**

full

12 10 12 12 10 12 (12) 10 12 10 12 12 11 10 8 10

**F5**

full

11 (11) 8 11 (11) 8 11 (11) 8 11 (11) 8 11 8 8 10

**N.C.(C/G)**

full

8 10 8 10 8 10 8 10 8 8 8 10 8 8 8 10 1 1/2

**(F/A)**

full

8 10 8 11 10 8 11 11 10 (10) 8 10 8 11 8 11 8 11

**(C/G)**

full

8 11 10 9 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8



(F)

δva P.H.

P.H. full

sounding pitches: G

G A

8va  
P.H. ----- 1

C5

3

(6) 8 6 8 6 8 6 8 8 6 8 10 8 10 8 10 8 10 12 8 11 8 11

G

**D5**

The musical score consists of two staves. The top staff is a piano melody in treble clef, key of B-flat major (one flat). It features a series of eighth and sixteenth notes, many beamed together, with a final measure containing a whole note chord. The bottom staff is a guitar accompaniment in standard tuning (E-A-D-G-B-E). It uses a mix of eighth and sixteenth notes, with fret numbers 11, 8, and 10 indicated. A 'full' dynamic marking is present above the guitar staff.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody is written in eighth notes with various slurs and ties. Below the staff is a fretboard diagram for the E5 note, showing the fret numbers for each string: 11, 10, 8, 10, 11, 8, 11, 8, 11, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 8, 10, 12, 8, 8.

[illegible]

N.C.(C/G)

8va

P.H.

(F/A)

(C/G)

Free time

C5  
Gtrs.  
4 & 5

w/Radio sound effects

N.C.

w/Big band music

Fade

Spoken: So, from all of us in Aerosmith to all of you out there wherever you are. Remember, the light at the end of the tunnel may be you. Good night.



# Boogie Man

Words and Music by Steven Tyler and Joe Perry

Moderately slow ♩ = 82

Triplet feel (♩ = ♩ ♩)

Fade in  
N.C.

Chord names: \*E5/A, F#5/A, E5/A, F#5/A A5

clean tone w/delay, pick w/fingers  
w/bar

TAB

\*Some chord names implied by bass part.

Chord names: E5/A, F#5/A, N.C.(Am), (A), (Am)

full

TAB

Chord names: (A), (B7), (C6), (B7)

full

TAB

Chord names: (C), D/F# F#m F#m F#sus2(b5), D/F# F#m F#m F#sus2(b5), A/E E, A/E E

pick w/fingers

TAB



D/F# F#m F#m D/F# F#m A/E E  
F#sus2(b5)

E5 F#5 A5 E5 F#5 N.C.(E5)

w/pick w/bar w/bar w/bar w/bar

F#5/A A5 E5 F#5 N.C.(Am) (A)

w/bar w/bar w/bar full full full

(Am) (A) (B) (C) (B)

full full full full full

Begin fade

(C) D/F# F#m F#m D/F# F#m F#m A/E E A/E E  
F#sus2(b5) F#sus2(b5)

pick w/fingers

D/F# F#m F#m D/F# F#m F#m A/E E Esus4 E  
F#sus2(b5) F#sus2(b5) Fade

LITRO

EAT THE RICH

GET A GRIP

FEVER

LIVIN' ON THE EDGE

FLESH

WALK ON DOWN

SHOT UP AND DANCE

CRYIN'

GOTTA LOVE IT

CRAZY

LINE UP

AMAZING

BOOGIE MAN



U.S. \$19.95

ISBN 0-7935-2863-1



HL00694909

**HL** Hal Leonard Publishing Corporation

**CM**  
COLLINS MANAGEMENT, INC.